KĀVYAPRAKĀŚA

OF

MAMMAṬA

(Ullāsas I-III)

Prof. S. V. Dixit, M. A.

५ अगस्त '५७, सोमवार

मम्मटविरचितः

का व्य प्र का शः

प्रथमद्वितीयतृतीयोल्लासाः

The
KĀVYAPRAKĀŚA
of
MAMMAṬA

First, Second & Third Ullāsas

Edited with a detailed Introduction, literal English Translation, exhaustive critical and exegetical notes & c

by

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Preface

I had the great fortune of being moulded in my studenthood by three great ācāryas, amongst several others,—Prof. H. D. Velankar M. A., the late Prof. A. B. Gajendragadkar M. A., and Prof. S. S. Sukthankar M. A. All these gurus are well-known authorities on Kāvyaprakās'a; and what is presented in the next few pages is the essence of the teaching of these three Great Ācāryas, barring the mistakes which are wholly mine. I can very well say, adapting the maṅgala to the Siddhāntakaumudī by Bhattoji Dīkṣita : ' मुनित्रयं नमस्कृत्य तदुक्तीः परिभाव्य च । काव्यप्रकाशव्याख्येयमाङ्ग्लभाषामयी कृता ॥ '

I learnt Kāvyaprakās'a, at the College, at the feet of Prof. A. B. Gajendragadkar; and it is a privilege to be cherished life-long —as all students of that great Professor would ever admit with reverence and delight. Naturally his teaching and notes have left a deep impression on me and my book as well; and I take pride in it. Actually I have printed the text straight from his famous edition of Kāvyaprakās'a I-II-III-X; and in the translation, notes and also Introduction I have much basked, intentionally as also unintentionally, in the reflected glory from my Guru. So also the edition of Kāvyaprakās'a I-II by Prof. Velankar and of Kāvyaprakās'a I-II-III-X by Prof. Sukthankar have their own impression indelibly left on my work. Besides I take this opportunity of expressing my gratitude to all the Pūrvasūris in the field.

This edition is not intended to supplant the three masterly works of my gurus; it is because these have gone out of print (excepting Ull. X by Prof. Sukthankar) that I felt justified in venturing with my humble effort at editing Kāvyaprakās'a I-II-III with translation, notes, Introduction & c. I have tried my best to keep up the standards which I have inherited, as also those which I have already established in my earlier editions of various texts. Though I have spared no pains to make the edition as useful for students as possible in every respect, still I would recommend to them to go to the works by my Professors and by other Pūrvasūris in the original and reap the advantage of their vast erudition.

I may humbly claim that I have tried to give in this edition a beautifully and correctly printed text of the three Ullāsas, an accurate English translation, and Introduction and notes exhaustive enough for the University students, but avoiding cumbrous details. The critical study of the subject-matter covered by Mammaṭa in these Ullāsas (see notes) is a special feature of this edition and would be of immense help to students.

I end with sincere gratitude and thanks to Professors and Students of Sanskrit, who have given uniformly a very kind patronage to the various editions of texts published by me as yet; and I confidently hope that I can ever rely on the same,-now and always.

Lastly I thank my friend Shri P. K. Jadhav, Proprietor of Shri Chhatrapati Press, Belgaum and Shri N. K. Deshpande, Proprietor Arun Press, Belgaum and their staff for the quick and excellent printing of the book as also for their uniform courtesy, kindness and helpfulness. A word of appreciation is specially due to Shri A. S. Rangnekar, the very able compositor of the Shri Chhatrapati Press, whose accuracy has been a great help to me.

96, Satyabhama Nivas,
Thalakwadi, Belgaum.
10-6-1955.

S. V. Dixit.

To

My Wife

INTRODUCTION.

1 A Biographical Sketch of Mammaṭa :—

It is a usual complaint about the chronology of Sanskrit Literature, that it is marked by a paucity of definite historical information about Sanskrit authors. Even what little is available is generally mixed with fancy to a great extent; and it is only after a careful sifting and evaluation of the internal and external data about an author, that we can build a sort of a biographical sketch about him. Even the few authors like Bāṇa or Bhavabhūti who give some information about themselves are not always very methodical, exhaustive and strictly historical; while the vast majority of Sanskrit authors prefer almost a complete silence about themselves. Due to the lack of exact historical chronology we have to speak in terms of decades and centuries when fixing the dates of Sanskrit authors.

Not much is known about Mammaṭa's life either from his pen or from any contemporary evidence. But some of the several commentaries on the Kāvyaprakās'a throw some light on his personal history. Bhīmasena, the author of the commentary Sudhāsāgara gives some details about Mammaṭa. Bhīmasena himself flourished in the 18th century and wrote his commentary in 1723 A. D. He gives the following information about Mammaṭa :—

जैयट

मम्मट	उवट or औवट	कैयट
who composed काव्यप्रकाश at Benaras	commentator on the ऋक्प्रातिशाख्य and भाष्यकार on वाजसनेयी संहिता of शुक्लयजुर्वेद	well-known commentator on पतञ्जलि's महाभाष्य

Evidence from the works of उवट[1] and कैयट[2] supports Bhīmasena's information (see footnotes). We find that Kaiyata clearly gives his father's name as Jaiyata, while Uvata gives it as Vajrata or Jaiyata. Vajrata and Jaiyata may have been the names of the same individual; or the variant Vajrata might have been a mistake. But as matters stand, there seems to be no reason for doubting the veracity of the information supplied by Bhīmasena. It is quite on the cards that Mammaṭa, Uvaṭa and Kaiyaṭa were brothers.

Ānanda, the native place of Mammaṭa is supposed by some to be a town in Gujerat. But we think it to be in Kashmir. There are good reasons to believe that *Mammaṭa was a Kās'mīrian.* The following are the more important among these :—

(i) The very name of Mammaṭa has a Kashmiri ring about it; it has many analogous Kashmiri names like Allaṭa, Bhallaṭa, Lollaṭa and the like.

(ii) Mammaṭa possessed the title राजानक which is Kashmirian in origin and which many Brahmins possess to this day.

(iii) The illustration of obscene sense from consequent letters which he cites in his Kāvyaprakās'a smacks of Kās'mīr. He refers to the word रुचिं कुरु in this connection. The word चिङ्कु has a bad sense in Kashmir as Vis'vanātha tells us.

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[1] cp. ' महाभाष्यार्णवावारपारिणं विवृतिप्लवम् ।
यथागमं विधास्येऽहं कैयटो जैयटात्मजः ॥ ' (कैयट's प्रदीप)

[2] cp. " ऋष्यादींश्च पुरस्कृत्य अवन्त्यामुवटो वसन् ।
मन्त्रभाष्यमिदं चक्रे भोजे राज्यं प्रशासति ॥
आनन्दपुरवास्तव्यवज्रटाख्यस्य सूनुना ।
मन्त्रभाष्यमिदं क्लृप्तं भोजे राज्यं प्रशासति ॥ "

(another ms. reads : आनन्दपुरवास्तव्यजैयटाख्यस्य सूनुना । उवटेन कृतं भाष्यं पदवाक्यैः सुनिश्चितैः ॥)

—(उवट's भाष्य on वाजसनेयी संहिता)

(iv) Tradition makes Allaṭa, Alaṭa or Alaka a joint author of Kāvyaprakās'a along with Mammaṭa (which theory is implausible as we shall see later). But the so-called joint author also seems to be a Kashmirian, suggesting Mammaṭa's Kashmiri domicile.

A commentary called निदर्शना by परमानन्द भट्टाचार्य refers to मम्मट as a S'aiva.

Tradition has preserved an anecdote about Mammaṭa and S'rīharṣa (the author of Naiṣadha). Mammaṭa, according to tradition, was the maternal uncle of S'rīharṣa. When S'rīharṣa showed his Naiṣadha to him, Mammaṭa read it and said : "It would have been so well, if you could have shown me this kāvya earlier." The nephew, expecting some plaudits, was highly pleased, only to rue on hearing the further remark of Mammaṭa, who placidly continued : "That would have saved me the trouble of searching instances of 'Kāvyadoṣas' described in the seventh ullāsa of my Kavyaprakās'a. For I could have got all such instances in your single work." Of course the ancedote is historically unsound; for मम्मट and श्रीहर्ष are chronologically separated by a century at least.

Mammaṭa's Learning :—Bhīmasena calls Mammaṭa an avatāra of Sarasvatī more than once. Thus he refers to him as : 'तद्देवी हि सरस्वती स्वयमभूत्काश्मीरदेशे पुमान्।' 'वाग्देवतारूपिणः' 'सा देवी मम्मटाख्या' 'श्रीवाग्देवतावतारोक्तिम् & c.' This idea must have arisen from Mammaṭa's vast learning and scholarship. Vāmanācārya has specially emphasized his knowledge of Vyākaraṇa when he says : "अयं खलु मम्मटोऽवगतसर्वशास्त्रहृदयोऽपि मुख्यतया वैयाकरणः।" The following details about Mammaṭa's proficiency in various branches of learning would bear ample testimony to Mammaṭa's erudition and scholarship :—

(a) *Mammaṭa a grammarian* :—First we have to note that Mammaṭa was a grammarian and as such a follower of the grammarian's point of view in rhetorical matters. This is known from the following :—

(i) In commenting on Kārikā No. 4 Mammaṭa uses the expression 'बुधैः वैयाकरणैः'. Though 'वैयाकरणैः' is not intended

here to be a paraphrase of 'बुधैः' there is a covert compliment to the grammarians in the expression all the same.

(ii) In discussing the topic of 'Saṁketa' or the conventional meaning of words, Mammaṭa first mentions and apparently accepts the जात्यादि view of the grammarians. In his शब्दव्यापारविचार, Mammaṭa argues at some length for the जात्यादि view of the grammarians and refutes the मीमांसक view of जातिरेव.

(iii) Mammaṭa's treatment of the figure Upamā reveals him to be a grammarian, for most of the divisions of this figure as given by him are based on grammar.

(iv) So also in giving the ten divisions of the figure विरोध, Mammaṭa bases them on the fourfold convention of words. This once more confirms Mammaṭa's partiality towards grammarians.

(v) According to grammarians single words as well as compounds made of more than one word constitute a Pada. Mammaṭa accepts this view. Thus when he wants to illustrate a क्लिष्ट पद he quotes a big compound. Then again in illustrating पदगतं काव्यलिङ्गम् he once quotes a compound. It may be remembered by the way that according to the नैयायिकs, पद means a single word only (शक्तं पदम्). Naiyayikas do not admit शक्ति (power) as belonging to compounds, which according to them are not पदs technically so called.

(vi) According to grammarians a cause is everywhere an action. To them कारण or हेतु and क्रिया are synonymous. In definining विभावना as "क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना ।" Mammaṭa uses the word क्रिया as a synonym of कारण.

(vii) Mammaṭa often quotes as authority पतञ्जलि's महाभाष्य (cp. p. 11) and भर्तृहरि's वाक्यपदीय (cp. p. 11). Grammatical topics and maxims are also used to illustrate his point in some cases e. g. 'षष्ठीवत्सम्बन्धं प्रतिपादयन्ती' or 'अपवादविषयपरिहारेण उत्सर्गस्य व्यवस्थितेः ।'

(b) *Mammaṭa's knowledge of other S'āstras :—*

(i) Mīmāṁsā :—Besides grammar Mammaṭa shows acquaintance with other S'āstras as well. Thus his knowledge of Mīmā-

ṁsā is shown by his reference to the अभिहितान्वयवादिनः & अन्विताभिधानवादिनः, the जातिरेव view about the convention of words, अर्थापत्ति with its two varieties and प्रकटता as the fruit of knowledge. He also quotes Kumārila's तन्त्रवार्तिक in support of his view (p. 17)

(ii) *Nyāya-Vais'eṣika* :—Mammaṭa also knew the Nyāya and the Vais'eṣika systems. Thus he refers to the atomic theory of creation (p. 1 & 11), the nyāya theory about convention (p. 12), and the nyāya view about संवित्ति being the fruit of knowledge (p. 23). Under the figure अनुमान he defines certain terms of न्याय, and seems to allude to the threefold division of causes admitted by the वैशेषिकs at the very commencement of the वृत्ति on the first Kārikā. In K. P. X he refers to सविकल्पक & निर्विकल्पक प्रत्यक्ष as well.

(iii) *Sāṁkhya & Buddhism* :—Mammaṭa seems to be familiar with the Sāṁkhya theory of creation (p. 1) and the Buddhistic doctrine about convention (p. 12).

(iv) *Alaṁkāras'āstra (Rhetoric or Poetics)* :—Mammaṭa had of course deeply studied all the Alaṁkāra literature that preceded him. His Kāvyaprakās'a contains ample evidence to show his close familiarity with the works of Bharata, Bhāmaha, Udbhata, Ānandavardhana, Rudrata and Abhinavagupta. His treatment of the various alaṁkāra topics is generally based on the works of these great authorities. He, however, holds independent views in some matters and criticises the opinions of some of his predecessors, notably Udbhaṭa, Vāmana, Ānandavardhana and Rudrata.

(v) *Kāvya Literature* :—Mammaṭa was evidently at home in all the Kāvya Literature that was extant in his time. He has quoted more than 600 stanzas from dramas, kāvyas and such other works to illustrate the various topics in his work. These books cover a very wide field and point to the extent of his reading.

It would be thus seen that Mammaṭa was a learned man acquainted with almost all the s'āstras, though he had made alaṁkāras'āstra the field of his special study. It is therefore no wonder if an admirer of him like Bhīmasena should have regarded him as an avatāra of Sarasvatī.

Mammaṭa's Works :—Besides the Kāvyaprakās'a, Mammaṭa is known to have written a small treatise called शब्दव्यापारविचार, which deals with the three powers of words. It is of the same form as the Kāvyaprakās'a and contains no मङ्गल. It was written after Kāvyaprakās'a for at its end Mammaṭa says : ' एतच्च अन्यत्र विस्तरेण विचारितं इति संक्षेपेण इह उक्तम् ' where by अन्यत्र he evidently refers to his Kāvyaprakās'a. Besides these two, Aufrecht mentions सङ्गीतरत्नमाला as a third work of Mammaṭa. It is quite possible also that he might have composed some of the illustrations cited in the Kāvyaprakās'a, which are untraced elsewhere.

Mammaṭa's Date :—There is not much difficulty in determining the date of Mammaṭa. The following few facts must be remembered in this connection :—

(i) Abhinavagupta the author of लोचन the famous commentary on आनन्दवर्धन's ध्वन्यालोक is quoted by Mammaṭa in the 4th Ullāsa of his Kāvyaprakās'a. अभिनवगुप्त's literary activities fall between 990-1020 A. D.

(ii) Mammaṭa also quotes from the Navasāhasāṅkacarita which was composed about 1020 A. D.

(iii) Mammaṭa also refers to Bhoja's liberality towards literary men. Bhoja's date is known to be 1005-1054 A. D. It is likely that like उवट, मम्मट was a contemporary of Bhoja. In that case his date is the first half of the 11th century.

This evidence places Mammaṭa in the first half of 11th cent. A. D. approximately. Another line of inquiry confirms this date. The following data gives the other limit of the date :—

(i) Māṇikyacandra wrote his commentary called Saṁketa on the Kāvyaprakās'a in Saṁvat 1216 i. e. 1159-60 A. D.

(ii) A manuscript of the Kāvyaprakās'a is dated Saṁvat 1215 i. e. 1158-1159 A. D.

(iii) The अलङ्कारसर्वस्व of रुय्यक refers to the Kāvyaprakās'a. This work was composed somewhere between 1135-1155 A. D. So it is certain that Mammaṭa lived before 1155 A. D.

Thus Mammaṭa seems to have flourished in the first half of 11th century A. D.

2 The Authorship of Kāvyaprakās'a :—

There is a controversy raised by some about the authorship of the Kāvyaprakās'a. Before we discuss it, we should ascertain its exact nature.

The Kāvyaprakās'a consists of three constituent parts (i) the कारिकाs (142 in all) (ii) the वृत्ति & (iii) उदाहरणानि or Illustrative verses. The illustrative verses are borrowed mainly from various Sanskrit works, and Mammaṭa might have composed a few himself. There is no controversy about the authorship of these verses anyhow.

It is about the कारिकाs & the वृत्ति that the controversy exists. And there are in the main *three views* about the authorship of these (i) Bharata is the author of the Kārikas and Mammaṭa only wrote the Vṛtti thereon. (ii) Mammaṭa wrote both the कारिकाs & the वृत्ति upto परिकरालङ्कार in उल्लास X and then अलट or अल्लट completed the work, left unfinished for some reason, by Mammaṭa. (iii) Mammaṭa wrote all the कारिकाs & the वृत्ति (though here and there he might have borrowed some कारिकाs from his predecessors). We shall now discuss these different views :—

(i) *First View* :—Two comparatively late commentators महेश्वर न्यायालङ्कार (17th cent. A. D.) and बलदेव विद्याभूषण (18th cent. A. D.) are responsible for this view. They put forth three arguments : (1) At the commencement of his वृत्ति Mammaṭa refers to the कारिकाकार in the 3rd person; had he composed the कारिकाs himself, he would have used the first person (2) Six कारिकाs from का. प्र. (IV 29-34) are found in भरत's नाट्यशास्त्र (3) In defining समस्तवस्तुविषयसाङ्गरूपक, the कारिका uses the word आरोपित in the plural. But वृत्ति says बहुवचनमविवक्षितम् । If Mammaṭa were the कारिकाकार he would not have used बहुवचन in the कारिका.

Refutation :—(1) Reference to the कारिकाकार in the third person is no proof of भरत's authorship of the कारिकाs. Sanskrit authors often refer to themselves in the 3rd person. (2) Only six कारिकाs of नाट्यशास्त्र are found in काव्यप्रकाश. And he might have borrowed these. These कारिकाs deal with रस and Mammaṭa agrees

with Bharata on the point and hence he might have borrowed these कारिकाs from Bharata, just as he has borrowed or adapted from other predecessors too. (3) The वृत्ति remark 'बहुवचनमविवक्षितम्' is an afterthought of Mammaṭa. Mammaṭa often supplies new points in वृत्ति; at times amends his own कारिका view-point (cp. अनलङ्कृती पुनः क्वापि & वृत्ति thereon). Mammaṭa, that way, is not a very systematic author.

(ii) *Second View* :—The idea that two authors Mammaṭa and Alaṭṭa (or Alaka) were responsible for the composition of the काव्यप्रकाश, seems to have been prevalent among commentators from very early times. Arguments for this view can be marshalled as follows :—(i) राजानक आनन्द (1665), a commentator of the काव्यप्रकाश was responsible for starting the theory that : "कृतः श्रीमम्मटाचार्यवर्यैः परिकरावधिः । प्रबन्धः पूरितः शेषो विधायाल्लटसूरिणा ॥" (ii) other commentators like माणिक्यचन्द्र refer to this view in general terms. (iii) A काव्यप्रकाश manuscript of 12th century has the colophon "कृती राजानकमम्मट-अलकयोः" (iv) In a manuscript of Ruyyaka's काव्यप्रकाश-सङ्केत the colophons to the 1st and 10th ullāsas ascribe the composition of the काव्यप्रकाश to Mammaṭa and Allaṭa. (v) Arjunavarmadeva (13th cent.) also refers to this joint-authorship theory, calling Mammaṭa and Alaka as joint authors of उल्लास 7 and काव्यप्रकाश generally.

Refutation :—This theory of co-authorship of Mammaṭa and Allaṭa (or Alaka) also does not told much water. For (1) अल्लट or अलक, this supposed joint author of the काव्यप्रकाश has written a commentary on अलङ्कारसर्वस्व of Ruyyaka (1150 A D). So he must have lived circa 1200 A.D. So chronologically it is not possible for him to have collaborated with Mammaṭa of about 1050 A.D. Nor can we imagine that the unfinished काव्यप्रकाश was completed by अल्लट, 150 years subsequently, because commentaries on काव्यप्रकाश by माणिक्यचन्द्र & रुय्यक, who preceded Allaṭa. comment on the full text of the काव्यप्रकाश. (2) No unanimity of opinion exists as to which portion was completed by either author. (3) There is no material difference in the style and treatment from end to end of काव्यप्रकाश. (4) There is no reason why Allaṭa should not announce

his joint authorship if it were to be a fact. (5) The colophons to manuscripts of either Kāvyaprakās'a or its commentaries are not absolutely trustworthy. (6) Sanskrit commentators have often a habit of repeating what their predecessors said. As such too much emphasis cannot be laid on their evidence.

(iii) *Third View* :—There are enough grounds to prove with reasonable certainty that Mammaṭa is the author of the कारिकाs as well as the वृत्ति, and the author of the work as a whole :—(i) No indication is given anywhere in काव्यप्रकाश that भरत was the कारिकाकार and मम्मट the वृत्तिकार only. (ii) There is only one मङ्गल for the work. It Mammaṭa was only the वृत्तिकार he would probably have given a separate मङ्गल for the वृत्ति. (iii) According to भरत, there are eight रसs; according to मम्मट nine. भरत knows of 4 figures of speech (3 अर्थालङ्कारs + 1 शब्दालङ्कार). Mammaṭa deals with 62 अर्थालङ्कारs & six शब्दालङ्कारs. (iv) In explaining the कारिकाs on the nature of रस in his वृत्ति, Mammaṭa quotes भरत in support; this would have been impossible if भरत were the कारिकाकार. (v) The passage ' माला तु पूर्ववत् ' in the definition of मालारूपक gives a death-blow to the भरत-मम्मट—authorship theory, by proving the identity of the कारिकाकार & वृत्तिकार. For here the कारिकाकार is clearly aware of a वृत्ति passage which precedes it. (vi) In Ullāsa II ' संयोगाद्यैः ' in कारिका 14 seems to refer to two couplets from भर्तृहरि. भरत could never have made this reference. (vii) Mahes'vara and Vidyābhūṣaṇa say that Bharata composed the Kārikas of the काव्यप्रकाश by drawing upon अग्निपुराण. This is absurd; for it has been shown that portions in the अग्निपुराण dealing with अलङ्कारशास्त्र belong to the 9th or 10th cent. A. D., while भरत's नाट्यशास्त्र is the oldest work on Sanskrit Poetics and belongs to the beginning of the Christian era. (viii) Early commentators of the काव्यप्रकाश like माणिक्यचन्द्र, सरस्वतीतीर्थ or सोमेश्वर, as also well-known authors like हेमचन्द्र, जयरथ, अप्पय्य दीक्षित and जगन्नाथ make no distinction between the कारिकाकार and वृत्तिकार. (ix) "Only two works of अलंकारसूत्रs—one by शौद्धोदनि and the other by Vāmana—are at present available; while that, attributed to Bharata, is not extant at present. Bharatamuni is known to have written only the नाट्यसूत्रs" (Prof.

Velankar). (x) As regards the theory of मम्मट-अल्लट combine, it seems to have been the result of a misunderstanding of the concluding verse of the काव्यप्रकाश—‘ इत्येष मार्गो विदुषां विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् । न तद् विचित्रं यदमुत्र सम्यग्विनिर्मिता संघटनैव हेतुः ॥ ’ Ostensibly Mammaṭa was claiming his work to be a grand synthesis of all the kāvya theories before him; but a misunderstanding of the wording led to the unfortunate theory of composite authorship.

3 Mammaṭa & his Kāvyaprakās'a : An Estimate

When Mammaṭa winds up his Kāvyaprakās'a with the words : ‘ इत्येष मार्गो विदुषां विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् । न तद् विचित्रं यदमुत्र सम्यक् विनिर्मिता संघटनैव हेतुः ॥ ’ he states correctly what task he had set before himself & achieved successfully. Mammaṭa essentially was a syncretist, prepared to pick the good points from his differently predecessors' works. His study of अलङ्कारशास्त्र and Sanskrit Literature was vast and accurate. He was highly respected among Rhetoricians and the fact that eminent rhetoricians like Ruyyaka & Vis'vanātha have written commentaries on काव्यप्रकाश is a high compliment to Mammaṭa & his Kāvyaprakās'a. Even the volatile & brilliant Jagannātha holds Mammaṭa as great and refers to him as ‘ प्राञ्चः ’ (the ancients). His admirer भीमसेन naturally remarks : न हि गीर्वाणगुरवोऽपि श्रीवाग्देवतावतारोक्तिं (मम्मटोक्तिं) आक्षेप्तुं प्रभवन्ति, किं पुनर्मानुषमशकाः ।

In composing काव्यप्रकाश Mammaṭa has drawn a lot on his predecessors—notably Rudrata—but he is no slavish or indiscriminate borrower. He controverts the views of his predecessors when occasion demands and shows an independent judgment.

Mammaṭa has his defects too. Firstly he gives the impression of being a slovenly writer and is not always happy in the choice of his words. His treatment of topics at places is very unmethodical as in the case of लक्षणा and meagre as in the case of उत्प्रेक्षा. In dealing with the figures of speech he does not seem to have followed any specific scheme of classification. He has more than once to amend in वृत्ति what he says in कारिकाs.

But not withstanding these blemishes the Kāvyaprakās'a has always remained a very popular Alaṁkāra work. Its greatest

achievement as already noted above is the synthesis it brings about among the various theories and doctrines in the field in his days. It was commented upon by eminent scholars almost from within a score of years from its composition, down through the centuries; and there are about seventy commentaries available on the काव्यप्रकाश. Rhetoricians like विश्वनाथ, वैयाकरणs like नागोजीभट्ट, नैयायिकs like जगदीश, धर्मशास्त्रिन्s and मीमांसकs like वाचस्पति & कमलाकरभट्ट, वैष्णवs like बलदेव विद्याभूषण, संन्यासिन्s like नरहरि and Jainas like माणिक्यचन्द्र thought it to be an honour to comment upon the Kāvyaprakās'a. All this shows the immense popularity of the work. Mammaṭa has tried to present therein a concise treatment of the various alaṁkāra topics, avoiding pedantry, and keeping practical considerations before him. Mammaṭa's influence on later alaṁkāras'āstra was great.

4 The Five Schools of Poetics :—

The subject of Poetry is a subject of discussion from times immemorial. In all countries and in all ages the subject has evoked great discussion. Particularly the problem as to what constitutes the essence of Poetry has always been the problem of problems, which, sphinx-like, has defied any final answer. St. Augustine is said to have said about Poetry : 'If asked, I know not; if not asked, I know', and he has summed up the position pretty well, though a bit in an eccentric way. But human mind is not generally satisfied with such answers, and tries to find a concrete answer to such questions. And Sanskrit Rhetoricians have tried to analyse काव्य and determine its essence in the last number of centuries, ever since अलङ्कारशास्त्र had its birth.

How the different schools arose :—काव्य consists of शब्द and अर्थ. But शब्द and अर्थ which go to make काव्य are different from the शब्द and अर्थ which we use in prose or in everyday parlance, As Prof. Gajendragadkar has aptly observed, expressions like 'स्त्री ब्रूते' 'शुष्को वृक्षास्तिष्ठति अग्रे' look prosaic; while 'कामिनी व्याहरति' or 'नीरसतरुरिह विलसति पुरतः' look more charming and poetical. Kāvya thus has to be striking and charming. It is an expression of beautilul thought in beautiful words.

Some critics give greater importance to the bcauty of thought. They say that the soul of Poetry is *Rasa* or the sentiment which it conveys. *And here arose the Rasa school,* Then some critics, agreeing with the view that this Rasa is ths essence of poetry, argued that this Rasa is never blunity expressed but it is conveyed by the charming process of Dhvani or suggestion. So this ध्वनि or suggestion rather should be called the essence of Poetry. *Thus arose the Dhvani school,* which held that Dhvani or the suggested sense or sentiment constituted the essence of Poetry.

As against these two schools giving prominence to beautiful thought, some other critics gave more importance to the beautiful expression of it. The beauty of expression can be heightened by different figures of speech (अलङ्कारs), or adoption of particular poetical styles (रीतिs) or by using striking expression (वक्रोक्ति) generally. This gave rise to the theories of अलङ्कारs, रीतिs, or वक्रोक्ति constituting the essence of Poetry and so *three more schools arose viz. the* अलङ्कार *school, the* रीति *school and the* वक्रोक्ति *school.*

These five schools viz. (i) the Rasa school, (ii) the Dhvani school, (iii) the Alaṁkāra school, (iv) the Rīti school and (v) the Vakrokti school are associated with the names of five great rhetoricians, who are said to have been their founders or chief promulgators. These names are—Bharata (Rasa), Ānandavardhana (Dhvani), Bhāmaha (Alaṁkāra), Vāman (Rīti) and Kuntala (Vakrokti). Now a brief survey of these :

(i) *The Rasa School of Bharata :*—The Rasa school is said to have been founded by Bharata (circa beginning of Christian era), who recognised the supreme place of रस in kāvya and has mentioned eight Rasas. Vis'vanātha, the author of the Sāhityadarpaṇa is one of the principal followers of Bharata who emphasizes रस in his famous काव्यलक्षण—वाक्यं रसात्मकं काव्यम् ।

(ii) *The Dhvani School of Ānandavardhana :*—The Dhvani school was started by Ānandavardhana (circa 850 A. D.) who has called Dhvani or suggestion as "काव्यस्यात्मा". Rasa in a poem is suggested or conveyed; and while the Rasa school gave the palm to Rasa as the essence of Poetry, the Dhvani school gave the palm to

suggestion by which रस is conveyed, as constituting the differentia of poetry. Thus ध्वनि school is a sort of extension of the Rasa school. One of his famous followers in Ruyyaka or Rucaka, author of अलङ्कारसर्वस्व.

(iii) *The Alaṁkāra School of Bhāmaha* :—Bhāmaha, the author of काव्यालङ्कार (circa 500-600 A. D.) is said to be the founder of the अलङ्कार school of Poetics, who emphasized अलङ्कारs as an essential aspect of Poetry. He was followed by Udbhata, Rudrata and to a certain extent by Daṇḍin as well, in his views.

(iv) *The Rīti School of Vāmana* :—Vāmana (circa 800 A. D.) proclaimed " रीतिरात्मा काव्यस्य । विशिष्टपदरचना रीतिः । " (काव्यालङ्कार-सूत्र). Actually Daṇḍin, a predecessor of Vāmana had partly anticipated Vāmana in the emphasis on Rīti. 'The Poetical Style' is the essence of Poetry according to this school.

(v) *The Vakrokti School of Kuntala* :—Kuntala (circa 1000 A. D.), the famous author of वक्रोक्तिजीवित started the वक्रोक्ति school. According to him strikingness of expressions was the criterion of Poetry. Mammaṭa also has referred to this criterion, when he says with approbation : वैचित्र्यं चालङ्कारः ।

Mammaṭa, a Syncretist :—We cannot assign Mammaṭa to any specific school. For he is a syncretist, who is attempting to take up the good points of all the schools. His definition of kāvya suggests his affinity to the Alaṁkāra, Rīti and Vakrokti schools, as Prof. Gajendragadkar has observed. His threefold division of काव्य and the best काव्य being called ध्वनिकाव्य show him as a supporter of Dhvani school. While his references elsewhere show that he is a believer in Rasa as constituting the essence of Poetry cp. ' सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं & c ' and ' शब्दार्थयोः गुणभावेन रसाङ्गभूतव्यापारप्रवणतया ' & c. "It will thus be seen from this that Mammaṭa is not the follower of any school to the exclusion of others, but that he depends upon them all in the treatment of the different topics in his book". We can aptly conclude this discussion by Mammaṭa's own words in support :

इत्येष मार्गो विदुषां विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् ।
न तद् विचित्रं यदमुत्र सम्यग्विनिर्मिता सङ्घटनैव हेतुः ॥

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काव्यप्रकाशः

प्रथम उल्लासः

मङ्गलम्

ग्रन्थारम्भे विघ्नविघाताय समुचितेष्टदेवतां ग्रन्थकृत् परामृशति—

नियतिकृतनियमरहितां ह्लादैकमयीमनन्यपरतन्त्राम् ।
नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति ॥ १ ॥

नियतिशक्त्या नियतरूपा, सुखदुःखमोहस्वभावा, परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा, षड्रसा, न च हृद्यैव तैः, तादृशी ब्रह्मणो निर्मितिर्निर्माणम्, एतद्विलक्षणा तु कविवाङ्निर्मितिः । अत एव जयति । जयत्यर्थेन च नमस्कार आक्षिप्यते इति तां प्रति अस्मि प्रणत इति लभ्यते ।

काव्यप्रयोजनानि

इहाभिधेयं सप्रयोजनमित्याह—

Light of Poetry.

FIRST FLASH

At the beginning of the work, the author pays homage to the appropriate and favourite deity (in the following maṅgala verse) to ward off obstacles :—

Victorious is the Poet's Speech which unfolds a creation, which is unfettered by the rules of Providence (or Nature), which consists of joy alone. which is not dependent on anything else, and which is charming on account nine (or new) sentiments. 1

The creation (that is) the production of Brahman is regulated by the power of Destiny (or the laws of Nature), characterised by pleasure, pain and delusion, dependent on material causes like atoms etc. and ancillary causes like karman etc., possessed of six flavours, and not uniformly agreeable by these (flavours). The creation of the Poet's Speech (on the other hand) is different from this. And hence it is (called) victorious. The sense of 'jayati (= is victorious)' implies saluation; and the resultant meaning is : I salute that (Poet's Speech).

(Next the author in the next verse) says that the subject-matter herein is purposive.

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।
सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे ॥ २ ॥

कालिदासादीनामिव यशः, श्रीहर्षादेर्बाणादीनामिव धनम्, राजादिगतोचिताचारपरिज्ञानम्, आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्, सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलितवेद्यान्तरमानन्दम्, प्रभुसंमितशब्दप्रधानवेदादिशास्त्रेभ्यः सुहृत्संमितार्थतात्पर्यवत्पुराणादीतिहासेभ्यश्च शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत् काव्यं लोकोत्तरवर्णनानिपुणकविकर्म, तत् कान्तेव सरसंतापादनेनाभिमुखीकृत्य, रामादिवद्वर्तितव्यं न

Poetry leads to fame, acquisition of wealth, knowledge of the ways of the world, averting or destruction of the inauspicious, instantaneous and supreme bliss, and imparting of advice in the (charming) way of the beloved. 2

Poetry, which is the composition of a poet skilled in extraordinary (i. e. striking) descriptions, leads to fame as in the case of Kālidāsa and others;—leads to wealth as in the case of Bāna and others from S'riharṣa and others;–leads to thorough knowledge about appropriate etiquettes about kings and others; –leads to destruction of evil as in the case of Mayūra and others from the Sun and others;–leads to the supreme purpose of purposes viz. bliss (or joy) which is instantaneous, which arises from the relishing of the sentiments and wherein all other cognitions fall off;—(and) leads to advice in the form of, one should act like Rāma and others and not like Rāvaṇa and others, by making us prone (abhimukhīkṛtya) (for receiving such advice) by creating (in us) an appreciative mood in the manner of a beloved, (which purpose it achieves) being different from the scriptures like the Vedas etc., which give prominence to (enjoining) word and which are like a master, as also from historical and legendary works etc. which stress the sense as their purport and which resemble a friend, on account of the word and sense (therein) playing a subsidiary role (to Rasa) and being helpful to the process of the production of sentiment. (Poetry leads to these (varied) purposes) for the benefit of the Poet or the Appreciative reader.

१. 'धावकादीना०' इति पाठः प्रायः सर्वेषु मुद्रितपुस्तकेषु ।

रावणादिवदित्युपदेशं च यथायोगं कवेः सहृदयस्य च करोतीति सर्वथा तत्र यतनीयम् ।

काव्यहेतुः

एवमस्य प्रयोजनमुक्त्वा कारणमाह—

शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।
काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥ ३ ॥

शक्तिः कवित्वबीजरूपः संस्कारविशेषः, यां विना काव्यं न प्रसरेत् प्रसृतं वा उपहसनीयं स्यात् । लोकस्य स्थावरजङ्गमात्मकलोकवृत्तस्य, शास्त्राणां छन्दोव्याकरणाभिधानकोशकलाचतुर्वर्गगजतुरगखड्गादिलक्षणग्रन्थानाम्, काव्यानां च महाकविनिबन्धानाम्[1], आदिग्रहणादितिहासादीनां च विमर्शनाद् व्युत्पत्तिः । काव्यं कर्तुं विचारयितुं च ये जानन्ति तदुपदेशेन करणे योजने च पौनःपुन्येन प्रवृत्तिरिति त्रयः समुदिताः, न तु व्यस्ताः, तस्य काव्यस्योद्भवे निर्माणे समुल्लासे च हेतुः, न तु हेतवः ।

as the case may be. Therefore by all means we should strive for (the production and appreciation of Poetry).

Having thus stated its purposes, now (the author) discusses the cause (of Poetry).

Poetic genius, proficiency arising from a close study of the world, scriptures (or sciences), poetical compositions and so on, and repeated practice under the guidance of knowers of Poetry are (together) the cause in the production of that (i e. Poetry) 3

Poetic genius (s'akti) is that particular inborn mental impression, serving as the germ of the Poet's craft (or Poetic faculty), without which Poetry would not arise; and if at all it were (made) to arise would be ridiculous. Proficiency (vyutpattiḥ) arises from the close study (vimars'ana) of the world i. e. the ways of the world consisting of the immovable and movable, of the sciences i e. works dealing with (lakṣaṇa) metres, grammar, collections of words, arts, the four (aims of human existence), elephants, horses, swords and the like, of poetical works which are the composition of great poets, and of history etc. (as implied by) the use of the word 'ādi' (in lokas'āstrakāvyādi). And repeated practice which means repeated attempts in composing and appreciating poetry under the guidance of those who know how to compose and criticize (i. e. appreciate) poetry. These three conjointly, and not separately, are *the cause* and not the causes in the production and excellence of poetry.

१. 'महाकविसंबन्धिनाम्' इत्यपि पाठः ।

काव्यलक्षणम्

एवमस्य कारणमुक्त्वा स्वरूपमाह—

तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि ।

दोषगुणालंकारा वक्ष्यन्ते । क्वापीत्यनेनैतदाह-यत् सर्वत्र सालंकारौ, कचित् तु स्फुटालंकारविरहेऽपि न काव्यत्वहानिः । यथा—

यः कौमारहरः स एव हि वरस्ता एव चैत्रक्षपा-
स्ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः ।
सा चैवास्मि तथापि तत्र सुरतव्यापारलीलाविधौ
रेवारोधसि वेतसीतरुतले चेतः समुत्कण्ठते ॥ १ ॥

अत्र स्फुटो न कश्चिदलंकारः । रसस्य हि प्राधान्यान्नालंकारता ।

तद्भेदान् क्रमेणाह—

ध्वन्यपरनामकोत्तमकाव्यलक्षणम्

इदमुत्तममतिशयिनि व्यङ्ग्ये वाच्याद्, ध्वनिर्बुधैः कथितः ॥ ४ ॥

Having thus stated the cause of Poetry, the author now defines its nature :—

That (viz. Poetry) consists of word and sense, which are free from blemishes, possessed of excellences, and at a few places lacking in figures of speech.

The defects, excellences and figures of speech would be explained later on. By the word 'kvāpi (= in a few cases)' the author means this :—though (generally) always (word and sense forming poetry are) possessed of figures of speech, still there is no loss of poetical nature at a few places even in the absence of distinct figures of speech. As for example (in the following example),

The bridegroom is the same who deprived me of my virginhood; the nights of Caitra are the same; the luxuriant breezes from Kadamba (groves) made fragrant by blooming jasmine flowers are the same; & so am I the same; still my mind yearns for the graceful sport of dalliance, there, under the cane-arbour, on the bank of river Narmadā. 1

Here there is no distinct figure of speech. The sentiment (of S'ṛṅgāra) being principal, cannot constitute the figure (Rasavat).

Now (the author) enumerates in order the divisions of Poetry.

This (Poetry) is best, when (therein) the suggested sense is more charming than the expressed sense; it is called 'Dhvani' by the wise. 4

इदमिति काव्यम्। बुधैर्वैयाकरणैः प्रधानभूतस्फोटरूपव्यङ्ग्यव्यञ्जकस्य शब्दस्य ध्वनिरिति व्यवहारः कृतः। अतस्तन्मतानुसारिभिरन्यैरपि न्यग्भावितवाच्यव्यङ्ग्यव्यञ्जनक्षमस्य शब्दार्थयुगलस्य। यथा—

निःशेषच्युतचन्दनं स्तनतटं निर्मृष्टरागोऽधरो
नेत्रे दूरमनञ्जने पुलकिता तन्वी तवेयं तनुः।
मिथ्यावादिनि दूति बान्धवजनस्याज्ञातपीडागमे
वापीं स्नातुमितो गतासि न पुनस्तस्याधमस्यान्तिकम् ॥ २ ॥

अत्र तदन्तिकमेव रन्तुं गतासीति प्राधान्येनाधमपदेन व्यज्यते।

गुणीभूतव्यङ्ग्यापरनामकमध्यमकाव्यलक्षणम्

अतादृशि गुणीभूतव्यङ्ग्यं व्यङ्ग्ये तु मध्यमम्।

अतादृशि वाच्यादनतिशायिनि। यथा—

ग्रामतरुणं तरुण्या नववञ्जुलमञ्जरीसनाथकरम्।
पश्यन्त्या भवति मुहुर्नितरां मलिना मुखच्छाया ॥ ३ ॥

'This' means Poetry. The wise grammarians designated as 'Dhvani' the (non-eternal physical form of) word which is suggestive of the suggested entity in the form of Sphota (=eternal ideal form of word) which is the principal one. Hence by others (like Rhetoricians) who follow their view, (the designation 'Dhvani' was given) to the pair of word and sense which is capable of suggesting a suggested sense which excels the expressed sense. As for example (in the following instance):

The slopes of (your) breasts have the sandal-paste completely washed off; the lower lip has its red colour rubbed off; the eyes are lacking collyrium at the far ends (corners); and this your slender form is horripilated. O you messenger, who are telling a lie and who are not aware of the agony suffered by your friend (viz. myself), you had gone (indeed) to the well to have a bath, and not in the vicinity of that wretch! 2

Here by the word 'adhama (= wretch)' is principally suggested the sense viz.: you had gone there only to dally with him.

When the suggested sense is not like that (i. e. is not principal), then the poetry is mediocre (and is designated as) Guṇībhūta-vyaṅgya i. e. wherein the suggested sense is subordinate.

'not like that' means 'not excelling the expressed sense'. As for example in—

The complexion of the young girl becomes extremely darkened as she repeatedly looks at the village youth, having a cluster of fresh As'oka blossoms in his hand. 3

अत्र वञ्जुललतागृहे दत्तसंकेता नागतेति व्यङ्ग्यं गुणीभूतम् । तदपेक्षया वाच्यस्यैव चमत्कारित्वात् ।

अव्यङ्ग्यापरनामकाधमकाव्यलक्षणम्

शब्दाचित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम् ॥ ५ ॥

चित्रमिति गुणालंकारयुक्तम् । अव्यङ्ग्यमिति स्फुटप्रतीयमानार्थरहितम् । अवरम् अधमम् । यथा—

स्वच्छन्दोच्छलदच्छकच्छकुहरच्छातेतराम्बुच्छटा-
मूर्छन्मोहमहर्षिहर्षविहितस्नानाह्निकाह्नाय वः ।
भिद्यादुद्यदुदारदर्दुरदरी दीर्घादरिद्रद्रुम-
द्रोहोद्रेकमहोर्मिमेदुरमदा मन्दाकिनी मन्दताम् ॥ ४ ॥

विनिर्गतं मानदमात्ममन्दिराद्
भवत्युपश्रुत्य यदृच्छयापि यम् ।

Here the suggested sense viz. '(the girl) who had given an appointment (to the youth) in the bower of As'oka did not come' is subordinate. For the expressed sense itself is more striking as compared with it.

That Poetry is lowest which is striking in word or striking in expressed sense and is void of suggested sense 5

The word 'citra (= striking)' means possessed of poetical excellences and figures of speech. 'Avyaṅgya' means bereft of any clearly suggested sense. 'Avara' means lowest. For example—

May Mandākinī (Ganges) quickly remove your dullness—(Mandākinī) wherein bath and daily rites are performed with delight by great sages whose infatuation is being destroyed by the masses of waters, which surge up at will, which are clear and which are swift (chātetara) in the crevices of the banks,—(Mandākinī) which has valleys containing large jumping frogs,—and (Mandākinī) which has a great pride on account of its lofty waves that rise high on account of the falling in (droha) of tall & richly laden trees. 4

Having heard about whom (King Hayagrīva), the cutter of pride of enemies, as having gone out of his palace even casually, Amarāvatī (the city of gods) as though closes her eyes through

ससंभ्रमेन्द्रद्रुतपातितार्गला

निमीलिताक्षीव भियामरावती ॥ ५ ॥

इति काव्यप्रकाशे काव्यप्रयोजनकारणस्वरूपविशेषनिर्णयो नाम प्रथम उल्लासः ।

द्वितीय उल्लासः

क्रमेण शब्दार्थयोः स्वरूपमाह—

त्रिविधः शब्दः

स्याद् वाचको लाक्षणिकः शब्दोऽत्र व्यञ्जकस्त्रिधा ।

अत्रेति काव्ये । एषां स्वरूपं वक्ष्यते ।

वाच्यादयस्तदर्थाः स्युः

वाच्यलक्ष्यव्यङ्ग्याः ।

तात्पर्यार्थः

तात्पर्यार्थोऽपि केषुचित् ॥ १ ॥

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fear, with the bolts of the city gates being quickly made to fall by Indra in a flurry. 5

Thus ends the first flash in the Kāvyaprakās'a, which is named as 'Determination of the particular Purpose, Cause & Nature of Poetry'.

SECOND FLASH

(Now the author) states in order the nature of word and sense.

Word here is of three kinds—expressive, indicative and suggestive.

'atra (here)' means in poetry. The nature of these (three kinds of word) would be explained later.

The expressed sense and others are their senses.

(Vācyādayaḥ mean) the expressed sense, the indicated sense and the suggested sense.

According to some, there is also the purport-sense (belonging to words).

द्वितीय उल्लासः

आकाङ्क्षा-योग्यता-सन्निधि-वशाद् वक्ष्यमाणस्वरूपाणां पदार्थानां समन्वये तात्पर्यार्थो विशेषवपुरपदार्थोऽपि वाक्यार्थः समुल्लसति-इत्यभिहितान्वयवादिनां मतम् । वाच्य एव वाक्यार्थः-इत्यन्विताभिधानवादिनः ।

सर्वेऽर्थाः व्यञ्जकाः

सर्वेषां प्रायशोऽर्थानां व्यञ्जकत्वमपीष्यते ।

तत्र वाच्यस्य यथा—

माए घरोवअरणं अज्ज हु नत्थि त्ति साहिअं तुमए ।
ता भण किं करणिज्जं एमेअ ण वासरो ठाइ ॥ १ ॥
[मातर्गृहोपकरणमद्य खलु नास्तीति साधितं त्वया ।
तद् भण किं करणीयमेवमेव न वासरः स्थायी ॥]

अत्र स्वैरविहारार्थिनीति व्यज्यते ।

लक्ष्यस्य यथा—

When through the force of expectancy, compatibility and juxtaposition there is a correlation of the senses of words, whose nature would be explained later, there springs up the Purport-sense which possesses a special form and which though not the sense of individual words, is the sense of the sentence as a whole : such is the view of the abhihitānvayavādins [i. e those who hold that there is a correlation of senses (of words) after these senses are expressed (individually by the various words)]. While the anvitābhidhānavādins [those who hold that (**words**) **express** a connected meaning] hold that the sense of the sentence is just the expressed sense (of various words therein).

All senses are generally admitted to be possessed of suggestiveness.

There, (the suggestiveness) of the expressed sense (is illustrated) in the following :—

O Mother, you have told that there are no provisions in the house to-day; so tell what should be done. For the day certainly would not stand thus.

Here (the girl who speaks this) is desirous of waton enjoyment or sport—this is suggested (by the expressed sense of the stanza).

(The suggestiveness) of the indicated sense (is illustrated) in the following :—

साहेन्ती सहि सुहअं खणे खणे दूमिआसि मज्झकए ।
सब्भावणेहकरणिज्जसरिसअं दाव विरइअं तुमए ॥ २ ॥
[साधयन्ती सखि सुभगं क्षणे क्षणे दूनासि मत्कृते ।
सद्भावस्नेहकरणीयसदृशं तावद् विरचितं त्वया ॥]

अत्र मत्प्रियं रमयन्त्या त्वया शत्रुत्वमाचरितमिति लक्ष्यम् । तेन च कामुकविषयं सापराधत्वप्रकाशनं व्यङ्ग्यम् ।

व्यङ्ग्यस्य यथा—

उअ णिच्चलणिप्फंदा भिसिणीपत्तम्मि रेहइ बलाआ ।
णिम्मलमरगअभाअणपरिट्ठिआ सङ्खसुत्ति व्व ॥ ३ ॥
[पश्य निश्चलनिष्पन्दा बिसिनीपत्रे राजते बलाका ।
निर्मलमरकतभाजनपरिस्थिता शङ्खशुक्तिरिव ॥]

अत्र निष्पन्दत्वेन आश्वस्तत्वम् । तेन च जनरहितत्वम् । अतः संकेतस्थानमेतदिति कयाचित् कंचित् प्रत्युच्यते । अथवा, मिथ्या वदसि, न त्वमत्रागतोऽभूरिति व्यज्यते ।

Going to that fortunate one every moment, (you) have taken (a lot of) trouble for my sake; you indeed have done, just what is in keeping with the action appropriate for such good feeling and friendship (that you have towards me) ! **2**

Here the indicated sense is—'you have acted enmically by dallying with my lover'. And the sense suggested thereby is the disclosure of the guilt of the lover.

(The suggestiveness) of the suggested sense (is illustrated) in the following :—

See, how motionless and throbless shines the female crane on the lotus-leaf, (appearing) like a conch-shell placed on a spotless emerald plate. **3**

Here by the throblessness is suggested the sense of confidence (on the part of the crane). By that (sense of confidence) is (further suggested) the secluded nature (of the place). Hence this is a place of appointment—this is said by some (lady) to some (man); or, 'you are telling a lie; you never came here at all'—this is suggested (by some lady to some man).

वाचकादीनां क्रमेण स्वरूपमाह—

वाचकशब्दलक्षणम्

साक्षात् संकेतितं योऽर्थमभिधत्ते स वाचकः ॥ २ ॥

इहागृहीतसंकेतस्य शब्दस्यार्थप्रतीतेरभावात् संकेतसहाय एव शब्दोऽर्थविशेषं प्रतिपादयतीति यस्य यत्राव्यवधानेन संकेतो गृह्यते स तस्य वाचकः ।

संकेतविषये मतद्वयम्

संकेतितश्चतुर्भेदो जात्यादिर्जातिरेव वा ।

यद्यप्यर्थक्रियाकारितया प्रवृत्तिनिवृत्तियोग्या व्यक्तिरेव, तथापि आनन्त्याद् व्यभिचाराच्च तत्र संकेतः कर्तुं न युज्यते इति, गौः शुक्लश्चलो डित्थः इत्यादीनां शब्दानां विषयविभागो न प्राप्नोति इति च, तदुपाधावेव संकेतः । उपाधिश्च द्विविधः-वस्तुधर्मो, वक्तृयदृच्छासंनिवेशितश्च । वस्तुध-

Now the author enunciates the nature of the expressive word etc. in order—

That is Expressive Word, which expresses the directly conventional meaning (attached to it). 2

In this world, there is absence of cognition of sense from a word whose convention is not grasped; and so a word conveys a particular meaning only when aided by the (relevent) convention; hence that word is expressive of that meaning for which it is apprehended to have a direct convention.

The conventional meaning is fourfold viz. generality and others, or *(one viz.) generality only.*

Even though an individual alone is the appropriate (object) for the activity or passivity (of ours), on account of its capacity of performing purposive action, still the convention cannot be made there (i. e. in an individual) on account of (the faults of) endlessness and violation; so also (by making convention refer to individual) a differentiation in the province would not be possible for words like 'a bull' 'white', 'moving' and 'Dittha'; for these reasons convention is made in case of the attribute only (of an individual).

And Attribute is two-fold—the (inherent) property of a thing and (an attribute) superimposed (on an individual) by the

१. 'इहागृहीतसंकेतस्य पुरुषस्य शब्दार्थविशेषप्रतिपत्तेरभावात्' इत्यपि पाठः ।

र्मोऽपि द्विविधः-सिद्धः साध्यश्च। सिद्धोऽपि द्विविधः-पदार्थस्य प्राणप्रदो विशेषाधानहेतुश्च। तत्राद्यो जातिः। उक्तं हि वाक्यपदीये 'गौः स्वरूपेण न गौः, नापि अगौः, गोत्वाभिसंबन्धात् तु गौः' इति। द्वितीयो गुणः। शुक्लादिना हि लब्धसत्ताकं वस्तु विशिष्यते। साध्यः पूर्वापरीभूतावयवक्रियारूपः। डित्थादिशब्दानामन्त्यबुद्धिनिर्ग्राह्यं संहृतक्रमं स्वरूपं वक्त्रा यदृच्छया डित्थादिष्वर्थेषूपाधित्वेन संनिवेश्यते इति सोऽयं संज्ञारूपो यदृच्छात्मक इति। 'गौः शुक्लश्चलो डित्थः इत्यादौ चतुष्टयी शब्दानां प्रवृत्तिः' इति महाभाष्यकारः।

परमाण्वादीनां तु गुणमध्यपाठात् पारिभाषिकं गुणत्वम्। गुणक्रियायदृच्छानां वस्तुत एकरूपाणामप्याश्रयभेदात् भेद इव लक्ष्यते यथैकस्य मुखस्य खड्गमुकुरतैलाद्यालम्बनभेदात्।

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sweet will of the speaker. The (inherent) property of a thing is also twofold: that which is accomplished and that which is in the process of accomplishment. The accomplished (property of a thing) is also two-fold: one that gives the very life to an entity (i. e. the differentia) and that which (only) endows a thing with a speciality (i. e inseparable accidens). Out of these the former is generality. For it has indeed been said in the Vākyapadīya: "A bull, by its form, is not a bull or a non-bull; it is a bull on account of its connection with bull-ness." The second is a quality. By a quality like white-ness etc is specified a thing which has attained existence. The (property which is) in the process of accomplishment is of the nature of action, possessed of prior and posterior parts. And that attribute which is known as the proper name is dependent on the speakers' sweet will, in as much as therein, by the speaker the (ideal) form of words like Dittha which is grasped by the apprehension of the last latter (of these words) and which is divested of the idea of sequence, is imposed as an attribute on the entities like Dittha according to his sweet will. The author of the Mahābhāṣya has (also) said: "There is a four-fold currency of words as exemplified in (words like) 'A white moving bull named Dittha.'

The characteristic of being a quality of the atoms etc. is technical and due to their enumeration in the midst of qualities. The qualities, actions and proper names, though in reality of a unitary nature, present (an appearance of) difference on account of the difference in the substrata, just as one and the same face (appears to be diverse) due to the difference of the substrata (of reflection) like a sword, a minor, oil and the like.

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१. 'गुणक्रियायदृच्छाशब्दानाम्' इत्यपि पाठः।

हिमपयःशङ्खाद्याश्रयेषु परमार्थतो भिन्नेषु शुक्लादिषु यद्वशेन शुक्लः शुक्लः इत्याद्यभिन्नाभिधानप्रत्ययोत्पत्तिस्तत् शुक्लत्वादि सामान्यम् । गुडतण्डुलादिपाकादिष्वेवमेव पाकत्वादि । बालवृद्धशुकाद्युदीरितेषु डित्थादिशब्देषु च, प्रतिक्षणं भिद्यमानेषु डित्थाद्यर्थेषु वा, डित्थत्वाद्यस्तीति सर्वेषां शब्दानां जातिरेव प्रवृत्तिनिमित्तमित्यन्ये । तद्वान् अपोहो वा शब्दार्थः कैश्चिदुक्तः इति ग्रन्थगौरवभयात् प्रकृतानुपयोगाच्च न दर्शितम् ।

अभिधालक्षणम्

स मुख्योऽर्थस्तत्र मुख्यो व्यापारोऽस्याभिधोच्यते ॥ ३ ॥

स इति साक्षात्संकेतितः । अस्येति शब्दस्य ।

लक्षणालक्षणम्

मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात् ।
अन्योऽर्थो लक्ष्यते यत् सा लक्षणारोपिता क्रिया ॥ ४ ॥

That is the generality of white-ness etc whereby there is the creation of an identical designation and cognition like '(This is) white, (that is) white' etc, in case of white and the like which are really different in case of the various substrata like snow, milk, a conch-shell and the like. Similarly is the generality of cookingness etc found to be residing in the cooking and the like of jaggery, rice and the like. So also there is (the generality of) Ditthatva in the words Dittha and others as uttered by a child, an old man, a parrot and the like or in the objects, Dittha and others, which are really undergoing a change every moment. Hence some hold that generality only is the cause of the currency of all words. Some have (also) said that the meaning of a word is (an individual) possessed of that attribute, or the distinction (of an individual from aught that is different from it)—but those viewpoints are not treated here through fear of increasing the bulk of the work (unncessarily) and (further becauses that discussion) is not useful for the matter in hand.

That is the principal sense. And the primary activity of this (expressive word) there (i. e. in conveying that sense) is called Expression 3

'That' means the directly conventional (meaning). 'Of this', means of the word.

Indication is that power superimposed (on a word) whereby another sense is conveyed when there is the incompatibility of the principal sense, when there is a connection (of the primary sense) with that (i. e. indicated sense), and when there is either a usage or a motive (to justify such indication of a secondary sense). 4

'कर्मणि कुशलः' इत्यादौ दर्भग्रहणाद्ययोगात् 'गङ्गायां घोषः' इत्यादौ च गङ्गादीनां घोषाद्यधिकरणत्वासंभवात् मुख्यार्थस्य बाधे, विवेचकत्वादौ सामीप्ये च संबन्धे, रूढितः प्रसिद्धेः, तथा 'गङ्गातटे घोषः' इत्यादेः प्रयोगाद् येषां न तथा प्रतिपत्तिः तेषां शैत्यपावनत्वादीनां धर्माणां तथाप्रतिपादनात्मनः प्रयोजनाच्च, मुख्येन अमुख्योऽर्थो लक्ष्यते यत् स आरोपितः शब्दव्यापारः सान्तरार्थनिष्ठो लक्षणा ।

शुद्धायाः लक्षणायाः द्वौ भेदौ

स्वसिद्धये पराक्षेपः परार्थं स्वसमर्पणम् ।
उपादानं लक्षणं चेत्युक्ता शुद्धैव सा द्विधा ॥ ५ ॥

'कुन्ताः प्रविशन्ति' 'यष्टयः प्रविशन्ति' इत्यादौ कुन्तादिभिरात्मनः प्रवेशसिद्ध्यर्थं स्वसंयोगिनः पुरुषा आक्षिप्यन्ते, तत उपादानेनेयं लक्षणा ।

Indication is that process superimposed on a word, which depends on the intermediate sense (viz. expressed sense), and wherein the principal sense conveys a secondary sense, when there is an incompatibility of the principal sense since there is no (actual) grasping of darbha grass and the like in case of expressions like 'skilled in work' and the there is an impossibility of Gaṅgā and the like being the site of a hamlet and the like in expressions like 'A hamlet on the Gaṅgā,'—when there is a connection (between the expressed sense and indicated sense) in the form of discrimination and the like and proximity (respectively in the above cases),—and when there is usage i. e. well-known currency (in the one case) and a purpose in the form of asserting with that intensity the qualities of coolness and holiness (associated with the hamlet), as cannot be conveyed by the use of an expression like 'a hamlet on the bank of the Gaṅgā' (in case of the other).

Implication of another (secondary) sense to establish itself (viz. primary sense) and surrendering oneself (viz. primary sense) for the sake of another (viz. secondary sense) is respectively called as Inclusive Indication and Exclusive Indication; and it is Pure (Indication) in both cases. 5

In expressions like "The Lances enter," "the staffs enter" and the like, (the words) lances and others imply persons connected with themselves in order to make possible their own entry: and so this Indication is characterised by Inclusion (of the expressed sense in the indicated sense).

'गौरनुबन्ध्यः' इत्यादौ 'श्रुतिचोदितमनुबन्धनं कथं मे स्याद्' इति जात्या व्यक्तिराक्षिप्यते, न तु शब्देनोच्यते 'विशेष्यं नाभिधा गच्छेत् क्षीणशक्तिर्विशेषणे' इति न्यायाद्-इत्युपादानलक्षणा तु नोदाहर्तव्या। न ह्यत्र प्रयोजनमस्ति। न वा रूढिरियम्। व्यक्त्यविनाभावित्वात् तु जात्या व्यक्तिराक्षिप्यते, यथा क्रियतामित्यत्र कर्ता, कुर्वित्यत्र कर्म। 'प्रविश' 'पिण्डीम्' इत्यादौ 'गृहं' 'भक्षय' इत्यादि च।

'पीनो देवदत्तो दिवा न भुङ्क्ते' इत्यत्र च रात्रिभोजनं न लक्ष्यते। श्रुतार्थापत्तेरर्थापत्तेर्वा तस्य विषयत्वात्।

'गङ्गायां घोषः' इत्यत्र तटस्य घोषाधिकरणत्वसिद्धये गङ्गाशब्दः स्वार्थमर्पयति इत्येवमादौ लक्षणेनैषा लक्षणा। उभयरूपा चेयं शुद्धा। उपचारेणामिश्रितत्वात्।

In expressions like "A bull should be immolated" and the like, one should not argue for these being instances of Inclusive indication on the plea : Herein the generality (the Vācyārtha of gauḥ) implies (i. e. indicates) an individual (bull), thinking how can the immolation enjoined by Vedas be possible in my case? ; (but) (the individual bull) is not expressed (directly by expressed sense) by the word (gauḥ) on account of the maxim : Expression cannot express the qualified (viz. individual bull) when its (expresive) power is exhausted in conveying the qualification (viz. generality). For there is no purpose here (to justify lakṣaṇā); nor is it a (case supported by) conventional usage. (Herein) the individual is implied by generality, as for example 'an agent' is implied by the expression "Let it be done", or an object is implied by the expression 'Do'; and in case of words like 'enter', 'sweet-ball' etc. (appropriate words) like 'a house' 'eat' (are implied).

(So also) in the sentence 'Fat Devadatta does not eat by day' the nocturnal meal (by him) is not indicated ; for that expression forms the province of Verbal Presumption or (Factual) Presumption.

In instances like "A hamlet on the Gaṅgā", the word 'Gaṅgā' surrenders its own meaning (viz. gaṅgāpravāha) in order to establish the bank as the abode of the hamlet; as such it is Indication by Exclusion. And this indication of both types (viz. Inclusive Indication and Exclusive Indication) is pure, as it is not mixed with a metaphorical use of words based on similarity (upacāra).

अनयोर्भेदयोर्लक्ष्यस्य लक्षकस्य च न भेदरूपं ताटस्थ्यम् । तटादीनां गङ्गादिशब्दैः प्रतिपादने तत्त्वप्रतिपत्तौ हि प्रतिपिपादयिषितप्रयोजनसंप्रत्ययः । गङ्गासंबन्धमात्रप्रतीतौ तु गङ्गातटे घोष इति मुख्यशब्दाभिधानाल्लक्षणायाः को भेदः ।

सारोपायाः लक्षणायाः लक्षणम्

सारोपान्या तु यत्रोक्तौ विषयी विषयस्तथा ।

आरोप्यमाणः आरोपविषयश्च यत्रानपह्नुतभेदौ सामानाधिकरण्येन निर्दिश्येते सा लक्षणा सारोपा ।

साध्यवसानिकायाः लक्षणायाः लक्षणम्

विषय्यन्तःकृतेऽन्यस्मिन् सा स्यात् साध्यवसानिका ॥ ६ ॥

In these two divisions the indicated sense and the indicative sense are not characterised by aloofness amounting to distinction. For it is only when the words like 'Gaṅgā' etc. convey the sense of 'bank' etc. with a sense of identity (between the indicated and indicative sense), that the cognition of the purpose intended to be conveyed can be had. If (in such usage) only a relation (of the bank etc.) with Gaṅgā (-pravāha) etc. were to be conveyed (without a sense or identity between the two), then what difference would be there of the Indication (employed in 'gaṅgāyām ghoṣaḥ') and an expression by primary sense (in the form of) 'gaṅgātaṭe ghoṣaḥ (i. e. a hamlet on the bank of Gaṅgā)?

And another (variety) is the Superimponent Indication wherein are mentioned the thing superimposed (viṣayī) as also the object (on which it is superimposed) (viṣaya).

That Indication is called Superimponent Indication wherein (both) the thing superimposed as also the object whereon it is superimposed are stated with their distinction non-concealed and in grammatical co-ordination.

While that Indication would be Introsusceptive Indication wherein the other (viz. object of superimposition) is swallowed by the object superimposed.

विषयिणारोप्यमाणेनान्तःकृते निगीर्णे अन्यस्मिन्नारोपविषये सति सा साध्यवसाना स्यात् ।

इमौ भेदौ गौणौ शुद्धौ च

भेदाविमौ च सादृश्यात् संबन्धान्तरतस्तथा ।
गौणौ शुद्धौ च विज्ञेयौ

इमावारोपाध्यवसानरूपौ सादृश्यहेतू भेदौ 'गौर्वाहीकः' इत्यत्र 'गौरयम्' इत्यत्र च ।

गौणलक्षणाविषये मतत्रयम्

अत्र हि स्वार्थसहचारिणो गुणा जाड्यमान्द्यादयो लक्ष्यमाणा अपि गोशब्दस्य परार्थाभिधाने प्रवृत्तिनिमित्तत्वमुपयान्ति इति केचित् । स्वार्थसहचारिगुणाभेदेन परार्थगता गुणा एव लक्ष्यन्ते न तु परार्थोऽभिधीयते इत्यन्ये । साधारणगुणाश्रयत्वेन परार्थ एव लक्ष्यते इत्यपरे ।

And that Indication would be Introsuceptive wherein the other viz. the object of superimposition is put within i. e. swallowed by the superimposed thing i. e. the object which is superimposed (on the viṣaya).

These two varieties (of Indication) (viz. Superimponent Indication and Introsuceptive Indication) should be known to be Qualitative or Pure according to similarity or any other relation, respectively (being the basis of these).

These two divisions characterised by Superimposition and Introsuception, and caused by similarity are exemplified (respectively) in "The labourer is a Bull" and "He is a Bull."

Herein (i. e. in these instances of Gauṇī Lakṣaṇā) the qualities of dullness and stupidity associated with the primary sense (of gauḥ), though (themselves) indicated, become the cause of the word 'gauḥ' expressing the other meaning (viz. Vāhika): this is the view of some. Others again hold: the qualities in the other sense (viz. Vāhīka) are indicated through their relation of identity with qualities associated with the primary sense (viz. gauḥ); but is not the other sense (viz. Vāhīka) that is expressed. Others hold that it is the other sense (viz. Vāhīka) which is indicated on account of possession of common qualities (i. e. qualities common to the primary and the secondary sense).

उक्तं चान्यत्र—'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते । लक्ष्यमाण-गुणैर्योगाद् वृत्तेरिष्टा तु गौणता' इति ।

अविनाभावोऽत्र संबन्धमात्रं, न तु नान्तरीयकत्वम् । तत्त्वे हि 'मञ्चाः क्रोशन्ति' इत्यादौ लक्षणा न स्यात् । अविनाभावे चाक्षेपणैव सिद्धेर्लक्षणाया नोपयोग इत्युक्तम् ।

'आयुर्घृतम्' 'आयुरेवेदम्' इत्यादौ सादृश्यादन्यत् कार्यकारणभावादि संबन्धान्तरम् । एवमादौ च कार्यकारणभावादिलक्षणपूर्वे आरोपाध्यवसाने ।

अत्र गौणभेदयोर्भेदेऽपि ताद्रूप्यप्रतीतिः सर्वथैवाभेदावगमश्च प्रयो-

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And it is said elsewhere: "Indication is said to be the apprehension of a thing, associated with (avinābhūta) the expressed sense (abhidheya). The process, however, is appropriately called Qualitative on account of the relation (of the expressed sense viz. gauḥ) with the qualities of the indicated object (viz. Vāhīka)."

Association (avinābhāva) here (in the above verse) means relation only; not an invariable relation or association. Were it to be so, there would be no Indication in expressions like "the cradles weep." And further if invariable relation were to exist (between the expressed sense and the indicated sense then the indicated sense) would be established by inference alone and (a resort to) indication would be of no use.

In expressions like "Ghee is life", "This is life" and the like the relation (between the expressed sense and indicated sense) is something different from similarity, like the relation of effect and cause etc. And in such instances the Superimposition and Introsusception are caused by relations like that between the effect and cause and the like.

Here in the two divisions of Qualitative (Indication) the purpose (respectively) is an apprehension of identity (between the thing superimposed and the object of superimposition), though there is a distinction between them (of which we are conscious), and the apprehension of complete identity. In case of the two divisions of Pure (Indication) (the purpose respectively is) the

जनम् । शुद्धभेदयोस्तु अन्यवैलक्षण्येन अव्यभिचारेण च कार्यकारित्वादि ।

क्वचित् तादर्थ्यादुपचारः । यथा इन्द्रार्था स्थूणा इन्द्रः । क्वचित् स्वस्वामिभावसंबन्धात् । यथा राजकीयः पुरुषो राजा । क्वचिदवयवावयविभावात् । यथा अग्रहस्तः इत्यत्र अग्रमात्रेऽवयवे हस्तः । क्वचित् तात्कर्म्यात् । यथा अतक्षा तक्षा ।

लक्षणा तेन षड्विधा ॥ ७ ॥

आद्यभेदाभ्यां सह । सा च

प्रकारान्तरेण लक्षणायाः भेदत्रयम्

व्यङ्ग्येन रहिता रूढौ, सहिता तु प्रयोजने ।

प्रयोजनं हि व्यञ्जनव्यापारगम्यमेव ।

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accomplishment of the objective in a way distinct from all else, and accomplishment without fail.

At places metaphorical (Indicative) use of words (arises) from subserviency (of one thing to another); as for example a sacrificial post dedicated to Indra is called 'Indra'. At places (indicative use of words arises from) the relation of the servant and the master; as for example an officer of a king is called 'king.' At places (indicative use of words arises from) the relation of the part and the whole; as for example, in "foremost hand (i. e. palm)," the word 'hand' stands for the its foremost part only. At places (indicative use of words arises from) 'doing the work of him'; as for example a non-carpenter is called a 'carpenter' (if he does the work of a carpenter).

Indication, therefore, is six-fold. 7

Along with the first two divisions (it is six-fold). And that (Indication)—

Is without any suggested sense when it is based on usage, and is possessed of a suggested sense when it is based on a motive.

The motive (of Indication) can be understood by the process of suggestion only.

तच्च गूढमगूढं वा

तच्चेति व्यङ्ग्यम् । गूढं यथा—

मुखं विकसितास्मितं वशितवक्रिम प्रेक्षितं
समुच्छलितविभ्रमा गतिरपास्तसंस्था मतिः ।
उरो मुकुलितस्तनं जघनमंसबन्धोद्धुरं
बतेन्दुवदनातनौ तरुणिमोद्गमो मोदते ॥ ४ ॥

अगूढं यथा—

श्रीपरिचयाज्जडा अपि भवन्त्यभिज्ञा विदग्धचरितानाम् ।
उपदिशति कामिनीनां यौवनमद एव ललितानि ॥ ५ ॥

अत्र 'उपदिशति' इत्यत्र अनायासेन शिक्षणं अभिधेयवत् स्फुटं प्रतीयते ।

तदेषा कथिता त्रिधा ॥ ८ ॥

And that (suggested sense) may be eithetr concealed or non-concealed

'That' means the suggested sense. It is concealed as in the following :—

The face has a blooming smile ; the glances have mastered crookedness; the gait displays sportive movements; the mind has lost stability; the bosom has budding breasts; and the hips are ready (for enjoyment) on account of well-developed parts; indeed, in the form of this girl with a moon-like face the advent of youth is re-joicing. **4**

And non-concealed (suggested sense is exemplified) in the following :—

By an acquaintance with wealth even dullards become learned in the ways of the wise; intoxication of youth teaches graces to young ladies **5**

Herein from the word 'teaches' an effortless instruction (of young ladies in graces) is clearly understood, as if it were expressly stated.

Thus it is (also) stated to be three-fold. **8**

अव्यङ्ग्या गूढव्यङ्ग्या अगूढव्यङ्ग्या चेति ।

लाक्षणिकशब्दलक्षणम्

तद्भूर्लाक्षणिकः

शब्द इति संबध्यते । तद्भूस्तदाश्रयः ।

तत्र व्यापारो व्यञ्जनात्मकः ।

लक्षणामूलव्यञ्जनायाः लक्षणम्

कुत इत्याह—

यस्य प्रतीतिमाधातुं लक्षणा समुपास्यते ॥ १ ॥
फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया ।

प्रयोजनप्रतिपिपादयिषया यत्र लक्षणया शब्दप्रयोगस्तत्र नान्यतस्तत्प्रतीतिः, अपि तु तस्मादेव शब्दात् । न चात्र व्यञ्जनादृतेऽन्यो व्यापारः ।

व्यञ्जनायाः आवश्यकता

तथाहि—

(Three-fold means) without any suggested sense, with a concealed suggested sense and with a non-concealed suggested sense.

The Indicative word is the abode of that (*Indication*).

The word 'word' is (understood and) connected (with the word 'Indicative'). The abode of that means the support of that.

And there (*in the indicative word*) *is a process of the nature of suggestion.*

Whence so ? (to this the author) replies :

There is no other process except suggestion (*to apprehend*) *the fruit which is understood from the* (*indicative*) *word alone and for understanding which the Indication is resorted to.* 9

When an expression is used indicatively with the intention of conveying a certain purpose, then its cognition cannot be form anything else but that expression. And there is no other process except suggestion (that can convey the purpose behind the indicative expression).

To explain :

नाभिधा समयाभावात्

गङ्गायां घोषः इत्यादौ ये पावनत्वादयो धर्मास्तटादौ प्रतीयन्ते न तत्र गङ्गादिशब्दाः संकेतिताः ।

हेत्वभावान्न लक्षणा ॥ १० ॥

मुख्यार्थबाधादित्रयं हेतुः । तथा च

लक्ष्यं न मुख्यं, नाप्यत्र बाधो, योगः फलेन नो ।
न प्रयोजनमेतस्मिन्, न च शब्दः स्खलद्गतिः ॥ ११ ॥

यथा गङ्गाशब्दः स्रोतसि सबाध इति तटं लक्षयति, तद्वत् यदि तटेऽपि सबाधः स्यात्, तदा प्रयोजनं लक्षयेत् । न च तटं मुख्योऽर्थः । नाप्यत्र बाधः । न च गङ्गाशब्दार्थस्य तटस्य पावनत्वाद्यैर्लक्षणीयैः

It cannot be (the process of) Expression on account of an absence of convention (of that indicative word for the motive).

The words Gaṅgā and the like have no convention with reference to those properties like holiness etc. which are understood as belonging to the bank etc. in the (indicative expressions like) 'A hamlet on the Gaṅgā' and the like.

It cannot be (the process of) Indication, because its (three-fold) cause is absent. 10

The cause means the three (requirements of lakṣaṇā) like incompatibility of primary sense and others.

The indicated sense is not the primary one; nor is there any incompatibility (thereof); nor has it any connection with the fruit; and further there is no purpose herein (to justify a second lakṣaṇā); and it is not that the word (Gaṅgā) fails to convey (the motive). 11

Just as the word Gaṅgā, indicates the (sense of) bank, because it is incompatible (in the present context) in the (primary) sense 'stream', so also if it were incompatible with reference to the 'bank' as well, it might have indicated the purpose (pāvanatvādi). But 'the bank' is not the primary sense (of the word Gaṅgā); nor is there any incompatibility. Nor has the 'bank' which is the

संबन्धः। नापि प्रयोजने लक्ष्ये किंचित् प्रयोजनम्। नापि गङ्गाशब्द-स्तटमिव प्रयोजनं प्रतिपादयितुमसमर्थः।

एवमप्यनवस्था स्याद् या मूलक्षयकारिणी।

एवमपीति प्रयोजनं चेल्लक्ष्यते, तत् प्रयोजनान्तरेण, तदपि प्रयोजनान्तरेण, इति प्रकृताप्रतीतिकृत् अनवस्था भवेत्।

विशिष्टलक्षणा न युक्ता

ननु पावनत्वादिधर्मयुक्तमेव तटं लक्ष्यते, 'गङ्गायास्तटे घोषः' इत्यतोऽधिकस्यार्थस्य प्रतिपत्तिश्च प्रयोजनमिति विशिष्टे लक्षणा। तत् किं व्यञ्जनेनेत्यत आह—

प्रयोजनेन सहितं लक्षणीयं न युज्यते ॥ १२ ॥

(indicated) sense of 'Gaṅga' any connection with 'holiness and the like' which are to be (further) indicated. Nor is there any purpose to justify the purpose (of the first indication) being indicated Nor is the word Gaṅgā unable to convey the purpose (pāvanatvādi) as (it was to convey the sense of) bank (in the absence of the three conditions).

And even in this way (i. e. by admitting a second indication to convey the motive of the first) there would result a regressus ad *infinitum, which would put the basic indication too in jeopardy.*

'In this way too' means if the motive (of the first indication) was indicated (by a second indication), then that motive (would be indicated) by (positing) another motive, and that motive by yet another motive, and thus would result a regressus ad infinitum which would cause a non-apprehension of the matter in hand (viz. the basic or the first indication).

Here one may say: 'the bank as possessed of the qualities of holiness and the like' is itself indicated (by the word Gaṅgā); and the purpose can be the cognition of an additional meaning than can be obtained by an expression like 'a hamlet on the bank of the Gaṅgā'; thus let there be Qualified Indication Then what is the need of suggestion (to be admitted as a separate power)? To this (the author) replies:

The indicated sense, accompanied or qualified by the motive is inappropriate.

12

कुत इत्याह—

ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम् ।

प्रत्यक्षादेर्नीलादिर्विषयः, फलं तु प्रकटता संवित्तिर्वा ।

विशिष्टे लक्षणा नैवम्

निगदेनैव व्याख्यातम् ।

विशेषाः स्युस्तु लक्षिते ॥ १३ ॥

तटादौ ये विशेषाः पावनत्वादयस्ते चाभिधातात्पर्यलक्षणाभ्यो व्यापारान्तरेण गम्याः । तच्च व्यञ्जनध्वननद्योतनादिशब्दवाच्यमवश्यमेषितव्यम् । एवं लक्षणामूलं व्यञ्जकत्वमुक्तम् ।

अभिधामूलव्यञ्जनायाः लक्षणम्

अभिधामूलं त्वाह—

Whence so? The reply is:

The object of knowledge is different and the fruit of knowledge is different.

In case of direct cognitions and the like the object is 'a blue object and the like'; the fruit, however, is 'known-ness' or 'cognition.'

There cannot be an indication with reference to a qualified object.

The passage is self-explanatory.

But there can be qualities in the indicated object. 13

The qualities like holiness etc. which are there in a bank etc. they are understood by some other process except expression, purport or Indication. And that process which is designated by the words Suggestion, Reverberation, Illumination and the like has to be admitted. Thus has been explained Suggestiveness based on Indication.

Now (the author) states (the suggestiveness) based on Expression.

अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते ।
संयोगाद्यैरवाच्यार्थधीकृद् व्यापृतिरञ्जनम् ॥ १४ ॥

'संयोगो विप्रयोगश्च साहचर्यं विरोधिता ।
अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य संनिधिः ॥
सामर्थ्यमौचिती देशः कालो व्यक्तिः स्वरादयः ।
शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः ॥'

इत्युक्तदिशा

सशङ्खचक्रो हरिः, अशङ्खचक्रो हरिरित्यच्युते । रामलक्ष्मणाविति दाशरथी । रामार्जुनगतिस्तयोरिति भार्गवकार्तवीर्ययोः । स्थाणुं भज भवच्छिदे इति हरे । सर्वं जानाति देव इति युष्मदर्थे । कुपितो मकरध्वज इति कामे । देवस्य पुरारातेरिति शंभौ । मधुना मत्तः कोकिलः इति

When the expressive power of a word, having more than one (primary) senses, is restricted (to one sense) by means of conjunction and the like, then that process, which causes a cognition of a sense which is not expressed, is suggestion. 14

'Conjunctin, disjunction, association, antagonism, purpose, context, characteristic, proximity of another word, power, appropriateness, place, time, gender, accent and the like are the causes of the recollection i e. apprehension of a particular meaning, when the meaning of a word is not specifically determined (i. e. has more than one meanings).'

According to the direction thus stated (above),—in phrases 'Hari with the conch and discus' 'Hari without the conch and discus' (the meaning of the word 'Hari,' which has several meanings, is restricted) to Acyuta (by means of conjunction and disjunction respectively); the expression 'Rāma and Lakṣmaṇa' refers to the two sons of Das'aratha (on account of association). In 'their relation is like that between Rāma and Arjuna' (the words Rāma and Arjuna have their meaning restricted to) the son of Bhṛgu the son of Kṛtavīrya (on account of antagonism); in 'Propitiate Sṭhāṇu for the destruction of the wordly existence' (the meaning of 'Sṭhāṇu' is restricted) to Hara (by means of purpose); in 'the Deva knows all' (the sense of the word 'Deva' is restricted) to 'you'

वसन्ते । पातु वो दयितामुखमिति सांमुख्ये । भात्यत्र परमेश्वरः इति राजधानीरूपाद् देशाद् राजनि । चित्रभानुर्विभातीति दिने रवौ, रात्रौ वह्नौ । मित्रं भातीति सुहृदि, मित्रो भातीति रवौ । इन्द्रशत्रुरित्यादौ वेदे एव, न काव्ये, स्वरोऽर्थविशेषप्रतीतिकृत् ।

आदिग्रहणात्

> एद्दहमेत्तत्थणिआ एद्दहमेत्तेहिं अच्छिवत्तेहिं ।
> एद्दहमेत्तावत्था एद्दहमेत्तेहिं दिअएहिं ॥ ६ ॥
> [एतावन्मात्रस्तनिका एतावन्मात्राभ्यामक्षिपत्राभ्याम् ।
> एतावन्मात्रावस्था एतावन्मात्रैर्दिवसैः ।]

इत्यादावभिनयादयः ।

इत्थं संयोगादिभिरर्थान्तराभिधायकत्वे निवारितेऽप्यनेकार्थस्य

(by context); in 'the shark-bannered one is angry' (the sense of 'makaradhvaja' is restricted) to the God of Love (on account of characteristic); in 'of Deva the enemy of the cities' (the sense of 'Deva' is restricted) to S'ambhu (through proximity of another word); in 'the cuckoos intoxicated by madhu', (the sense of 'madhu' is restricted) to spring (on account of power); in 'may the face of the beloved protect you' (the sense of 'mukha' (or pātu ?) is restricted) to ' favourableness (through appropriateness); in 'Here shines the Parames'vara' (the sense of 'Parames'vara' is restricted) to 'king' on account of the place in the form of the capital; 'in Citrabhānu shines', (the sense of 'Citrabhānu' is restricted) to sun by day and to fire by night. In 'Mitram shines' (the sense of 'Mitram' is restricted) to a friend (through gender) while in 'mitraḥ bhāti' (the sense of 'mitraḥ' is restricted) to sun (also by gender). In 'Indras'atruḥ' the accent leads to the apprehension of a particular meaning, in Vedas only and not in poetry.

By the mention of 'ādi' (in the above couplets) gestures and the like (are understood to be included in the list) as in the following :—

"The girl possessed of breasts of this much size, and petal-like eyes of this much measure, has been reduced to this particular condition in so many days." **6**

When by conjunction etc. capability (of a word or expression) to convey another sense has been obstructed, and when still from a

शब्दस्य यत् क्वचिदर्थान्तरप्रतिपादनं तत्र नाभिधा । नियमनात् तस्याः । न लक्षणा । मुख्यार्थबाधाद्यभावात् । अपि त्वञ्जनं व्यञ्जनमेव व्यापारः । यथा—

भद्रात्मनो दुरधिरोहतनोर्विशाल-
वंशोन्नतेः कृतशिलीमुखसंग्रहस्य ।
यस्यानुपप्लुतगतेः परवारणस्य
दानाम्बुसेकसुभगः सततं करोऽभूत् ॥ ७ ॥

व्यञ्जकशब्दलक्षणम्

तद्युक्तो व्यञ्जकः शब्दः

तद्युक्तो व्यञ्जनयुक्तः ।

शब्दस्य व्यञ्जकत्वे अर्थस्य सहकारित्वम्

यत् सोऽर्थान्तरयुक् तथा ।

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multi-meaninged word there is a conveying of another sense, there it cannot be Expression (which achieved the same), because Expression is already restricted (to one meaning only). Nor is it Indication, because of the absence of the (causes of lakṣanā like) absence of the incompatibility of the primary sense and the like. But it is Añjana or Vyañjana (i. e. suggestion) which is the process (which is operative here); as in the following :—

The hand [punningly : the trunk] of whom, who possessed a magnanimous soul [pun : who belongs to the Bhadra species], whose form was unassailable [pun : whose body is difficult to mount upon], the eminence of whose family is great [pun : who is as tall as a lofty bamboo], who has made a store of arrows [pun: who has attracted a collection of bees] who is of unimpeded march or knowledge [pun : whose gait is majestic] and who wards off enemies [pun : who is a lordly elephant], always became lovely by the sprinkling of water of gifts [pun : emitting ichor]. 7

A Suggestic word is that which is possessed of that (viz. Suggestion).

'Possessed of that' means 'possessed of suggestion.'

Since, that (word) is so [i. e Suggestive] when it is possessed of another sense [viz. expressed sense]. hence even that (other)

अर्थोऽपि व्यञ्जकस्तत्र सहकारितया मतः ॥ १५ ॥

तथेति व्यञ्जकः ।

इति काव्यप्रकाशे शब्दार्थस्वरूपनिर्णयो नाम द्वितीय उल्लासः ।

तृतीय उल्लासः

आर्थी व्यञ्जना

अर्थाः प्रोक्ताः पुरा तेषाम्

अर्था वाच्यलक्ष्यव्यङ्ग्याः । तेषां वाचकलाक्षणिकव्यञ्जकानाम् ।

अर्थव्यञ्जकतोच्यते ।

कीदृशीत्याह—

वक्तृबोद्धव्यकाकूनां वाक्यवाच्यान्यसंनिधेः ॥ १ ॥
प्रस्तावदेशकालादेर्वैशिष्ट्यात् प्रतिभाजुषाम् ।
योऽर्थस्यान्यार्थधीहेतुर्व्यापारो व्यक्तिरेव सा ॥ २ ॥

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sense is there considered to be Suggestive, in cooperation with that (word). 15

'So' means 'suggestive.'

Thus ends the Second Flash in the Light of Poetry which is designated the Determination of the Nature of word and sense.

THIRD FLASH.

The senses of those (words) have been already stated before.

The senses are the expressed, the indicated and the suggested sense. 'Of those' means of the Expressive, Indicative and Suggestive words.

Now is explained the suggestiveness of senses.

Of what nature is it ? To this (the author) replies :—

When on account of a speciality of the speaker, or the person addressed, a modulation of voice, the sentence, the expressed sense, presence of another person near about, occasion, place, time and the like, an operation of (the three-fold) sense, become the cause of the comprehension of another sense by persons of poetic genius, that operation is suggestion only. 1-2

बोद्धव्यः प्रतिपाद्यः । काकुर्ध्वनेर्विकारः । प्रस्तावः प्रकरणम् । अर्थस्य वाच्यलक्ष्यव्यङ्ग्यात्मनः । क्रमेणोदाहरणानि—

अइपिहुलं जलकुंभं घेत्तूण समागदह्मि सहि तुरिअम् ।
समसेअसलिलणीसासणीसहा वीसमामि खणम् ॥ १ ॥
[अतिपृथुलं जलकुम्भं गृहीत्वा समागतास्मि सखि त्वरितम् ।
श्रमस्वेदसलिलनिःश्वासनिःसहा विश्राम्यामि क्षणम् ॥]

अत्र चौर्यरतगोपनं गम्यते ।

ओण्णिद्दं दोब्बल्लं चिंता अलसत्तणं सणीससिअम् ।
मह मंदभाइणीए केरं सहि तुह वि अहह परिहवइ ॥ २ ॥
[औन्निद्र्यं दौर्बल्यं चिन्तालसत्वं सनिःश्वसितम् ।
मम मन्दभागिन्याः कृते सखि त्वामप्यहह परिभवति ॥]

अत्र दूत्यास्तत्कामुकोपभोगो व्यज्यते ।

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां
वने व्याधैः सार्धं सुचिरमुषितं वल्कलधरैः ।
विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ३ ॥

The person addressed means a person who is to be told something. Modulation means a modification of voice. Occasion means context. Of the sense means of the expressed, indicated and suggested sense. (Now) instances (are given) in order :—

O friend I have come, in haste, fetching a very big pitcher of water; I would rest for a moment, being overcome by perspiration and breathlessness due to exertion. 1

Here concealment of secret dalliance is suggested.

Alas, o friend, for the sake of my unfortunate self, you are also tormented by sleeplessness, weakness, anxiety, languidness and heavy sighs ! 2

Here the enjoyment of the messenger by her lover is suggested.

Having seen the daughter of the Pāñcāla king reduced to that condition in the royal assembly, we donning bark-garments, dwelt for long in forest in company of hunters; we dwelt (then) in the abode of Virāta, concealed and doing unworthy professions. Does my elder brother still get angry with me who an angry, and not with the Kurus ? 3

अत्र मयि न योग्यः खेदः कुरुषु तु योग्य इति काका प्रकाश्यते। न च वाच्यसिद्ध्यङ्गमत्र काकुरिति गुणीभूतव्यङ्ग्यत्वं शङ्क्यम्। प्रश्नमात्रेणापि काकोर्विश्रान्तेः।

तइआ मह गंडत्थलणिमिअं दिट्ठिं ण णोसि अण्णत्तो।
एह्णिं सच्चेअ अहं ते अ कवोला ण सा दिट्ठा ॥ ४ ॥
[तदा मम गण्डस्थलनिमग्नां दृष्टिं न नयस्यन्यत्र।
इदानीं सैवाहं तौ च कपोलौ न सा दृष्टिः ॥]

अत्र मत्सखीं कपोलप्रतिबिम्बितां पश्यतस्ते दृष्टिरन्यैवाभूत्, चलितायां तु तस्यामन्यैव जाता इत्यहो प्रच्छन्नकामुकत्वं ते इति व्यज्यते।

उद्देशोऽयं सरसकदलीश्रेणिशोभातिशायी
कुञ्जोत्कर्षाङ्कुरितरमणीविभ्रमो नर्मदायाः।
किं चैतस्मिन् सुरतसुहृदस्तन्वि ते वान्ति वाता
येषामग्रे सरति कलिताकाण्डकोपो मनोभूः ॥ ५ ॥

Here by a modulation of voice is revealed the sense: 'Anger is not proper towards me; it is proper towards the Kurus.' One should not suspect this verse to be an instance of medium poetry (guṇībhūtavyaṅgya) with the kāku (modulation of voice) being subservient to the establishment of the expressed sense. For the modulation can rest even after merely (suggesting) a query.

Then you did not move elsewhere your gaze fixed on my cheeks; (but) now I am the same, my cheeks are the same but your gaze is not the same. 4

Here the suggestion is: When you were seeing my friend reflected in my cheek, your gaze was a different one; but when she went away your gaze became altogether a different one; O what a steallty lover (of hers) you are.

This region (on the bank) of the Narmadā is exceedingly beautiful with rows of juicy plaintain trees and arouses mental purturbation in ladies on account of the excellence of its bowers; and further, O slender one, therein are blowing these winds, which are friends of dalliance and ahead of whom runs cupid, displaying a sudden anger. 5

अत्र रतार्थं प्रविशेति व्यङ्ग्यम् ।

णोल्लेइ अणद्दमणा अत्ता मं घरभरम्मि सअलम्मि ।
खणमेत्तं जइ संझाइ होइ ण व होइ वीसामो ॥ ६ ॥
[नुदत्यनार्द्रमनाः श्वश्रूर्मां गृहभरे सकले ।
क्षणमात्रं यदि संध्यायां भवति न वा भवति विश्रामः ॥]

अत्र संध्या संकेतकाल इति तटस्थं प्रति कयाचिद् द्योत्यते ।

सुव्वइ समागमिस्सादि तुज्झ पिओ अज्ज पहरमेत्तेण ।
एमेअ किंत्ति चिट्ठसि ता सहि सज्जेसु करणिज्जम् ॥ ७ ॥
[श्रूयते समागमिष्यति तव प्रियोऽद्य प्रहरमात्रेण ।
एवमेव किमिति तिष्ठसि तत् सखि सज्जय करणीयम् ॥]

अत्रोपपतिं प्रत्यभिसर्तुं प्रस्तुता न युक्तमिति कयाचिन्निवार्यते ।

अन्यत्र यूयं कुसुमावचायं कुरुध्वमत्रास्मि करोमि सख्यः ।
नाहं हि दूरं भ्रमितुं समर्था प्रसीदतायं रचितोऽञ्जलिर्वः ॥ ८ ॥

अत्र विविक्तोऽयं देश इति प्रच्छन्नकामुकस्त्वया अभिसार्यतामित्याश्वस्तां प्रति कयाचिन्निवेद्यते ।

Here the suggestion is : 'enter here for dalliance.'

The hard-hearted mother-in-law drives me to do all the household chores; I may get a moment of rest in the evening perhaps or may not. 6

Here by some lady it is suggested to an (apparently) indifferent (lover) that evening should be the time of appointment.

It is heard that your lover shall be coming today within three hours; why is it that you are so idling? Keep ready the appropriate things. 7

Herein some (lady) who was about to go to meet her paramour is being warded off by some (lady friend of hers) saying that it is improper.

O friends, you collect flowers elsewhere; I shall collect them here; I am not able to wander far away; be gracious; here I fold my hands to you. 8

Here some (lady) is telling a confidante of hers that: this region is secluded, so the secret lover should be sent here.

गुरुअणपरवस पिअ किं भणामि तुह मंदभाइणी अहकम् ।
अज्ज पवासं वच्चसि वच्च सअं जेव्व सुणसि करणिज्जम् ॥ ९ ॥
[गुरुजनपरवश प्रिय किं भणामि तव मन्दभागिन्यहकम् ।
अद्य प्रवासं व्रजसि, व्रज, स्वयमेव शृणोसि करणीयम् ॥]

अत्राद्य मधुसमये यदि व्रजसि, तदाहं तावन्न भवामि, तव तु न जानामि गतिमिति व्यज्यते । आदिग्रहणाच्चेष्टादेः । तत्र चेष्टाया यथा—

द्वारोपान्तनिरन्तरे मयि तया सौन्दर्यसारश्रिया
प्रोल्लास्योरुयुगं परस्परसमासक्तं समासादितम् ।
आनीतं पुरतः शिरोंऽशुकमधः क्षिप्ते चले लोचने
वाचस्तत्र निवारितं प्रसरणं संकोचिते दोर्लते ॥ १० ॥

अत्र चेष्टया प्रच्छन्नकान्तविषय आकूतविशेषो ध्वन्यते ।
निराकाङ्क्षप्रतिपत्तये प्राप्तावसरतया च पुनः पुनरुदाह्रियते ।

O you who are dependant on the elders, what shall I, unfortunate as I am, say to you? Are you going on a journey today? You may go, you shall hear yourself what I shall be doing. **9**

Here the suggestion is: If in this springtine you are going. I shall cease to be any more; but I do not know what would happen to you. By including 'ādi' is included 'gestures' and the like An instance of gestures is as follows :—

When I was close to the region of the door, she, who shone with the essence of beauty, made her pair of thighs to extend first and then made them touch each other. She drew over the veil, cast down her tremulous eyes, stopped the flow of speech and folded up her creeper-like arms. **10**

Here by the particular gestures is suggested a special emotion for the secret lover.

To satisfy the expectancy (of students) and because occasion arose, examples are given (here) again and again (i. e. separately for each circumstance). When combinations of the speaker and the like are considered, (illustrations can be given) by group of two

वक्त्रादीनां मिथः संयोगे द्विकादिभेदेन। अनेन क्रमेण लक्ष्यव्यङ्ग्ययोश्च व्यञ्जकत्वमुदाहार्यम्।

अर्थस्य व्यञ्जकत्वे शब्दस्य सहकारित्वम्

शब्दप्रमाणवेद्योऽर्थो व्यनक्त्यर्थान्तरं यतः।
अर्थस्य व्यञ्जकत्वे तच्छब्दस्य सहकारिता ॥ ३ ॥

शब्देति। न हि प्रमाणान्तरवेद्योऽर्थो व्यञ्जकः।

इति काव्यप्रकाशेऽर्थव्यञ्जकतानिर्णयो नाम तृतीयोल्लासः।

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and so on. And in the same way suggestiveness of the indicated and the suggested sense should be illustrated.

Since a sense, which is understood by the authority of word, suggests another sense, therefore in the suggestiveness of sense there is a cooperative effort of the word as well. 3

The expression 'S'abdapramāṇavedyaḥ arthaḥ' means: a sense understood by some other means is not suggestive.

Thus ends the Third Flash in the Light of Poetry designated suggestiveness of the sense.

NOTES

[*N. B.*—The five critical notes on Kārikās 1, 2, 3, 4ab, 4cd-5 of Ullāsa I and the one critical note on the subject-matter of Ullasa II & III together give an exhaustive critical survey of the entire subject-matter covered by Mammaṭa in these three Ullāsas. These notes are printed in a smaller type to clearly distinguish them from the remaining notes. These and the remaining notes together give exhaustive textual, critical & exegetical notes. —Editor.]

Ullāsa I

Page 1

Critical Note on Kārikā 1 :—Mammaṭa in the Maṅgala verse of his Kāvyaprakās'a has brought about *the Superiority of ' Kavisṛṣṭi ' over ' Brahmasṛṣṭi '* The adjectives (i) Niyatikṛtaniyamarahitā (ii) lhadaikamayī (iii) ananyaparatantrā and (iv) navarasarucirā, while describing the Kavisṛṣṭi directly, indirectly imply that the Brahmasṛṣṭi is not like that and hence inferior. The implication of each of these terms is brought out by Mammaṭa in his vṛtti on the kārikā. We shall examine the four adjectives one by one in this light.

(i) नियतिकृतनियमरहिताम्– The Kavisṛṣṭi is free from the rules of Nature (or Destiny). On the other hand Brahmasṛṣṭi is ' niyatis'aktyā niyatarūpā ' i. e. limited by the laws of Nature (or Destiny). Thus for example in Brahmasṛṣṭi a lotus can be found only in water. Nectar can be found in the milky ocean; the different seasonal flowers shall bloom in their respective seasons. But in Kavisṛṣṭi no such rules of time and place fetter his creation. A poet can speak of: ' करारविन्देन पदारविन्दं मुखारविन्दे विनिवेशयन्तम् &c ' or कमले कमलोत्पत्तिः श्रूयते न, न दृश्यते। बाले तव मुखाम्भोजे कथमिन्दीवरद्वयम् ॥ '; or he can speak of the प्रियाधरामृतपान; or he can speak of the flowers of six seasons found blooming in unison in yakṣa's garden (in the Maghadūta) or in Rāvaṇa's city (in Śiśupālāvadha). This unfettered nature of

Kavisrṣṭi certainly makes it superior to Brahmasrṣṭi which cannot boast of it.

(ii) ह्लादैकमयीम् – The Poet's creation gives us 'joy' and joy only. Whatever Rasa the poet depicts the reader gets 'lhāda' or joy therefrom. Thus poetry always and invariably gives us Kāvyānanda only. But the creation of Brahmā is not like that. It is 'Sukha-duḥkha-moha-svabhāvā' as Mammṭa observes in in his vṛtti. The creation of Brahmā is fashioned of the three guṇas-sattva, rajas and tamas, which respectivaly lead to sukha duḥkha and moha, which we find everywhere in the world. Here also the ह्लादैकमयी कविसृष्टि scores over the सुखदुःखमोहस्वभावा ब्रह्मसृष्टि.

(iii) अनन्यपरतन्त्राम्–The poet's creation is not dependent on any extraneous factor in its unfolding. 'अपारे कविसंसारे कविरेक: प्रजापति :। यथास्मै रोचते विश्वं तथैव परिवर्तते ॥' A poet can take up 'airy nothings and give them a local habitation and a name.' His creation does not stand in need of samavāyi, asamavāyi and nimittakāraṇas which Brahmā's creation requires. The latter, says Mammaṭa is : परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा (he does not mention the asamavāyikāraṇa), while the Poet's creation is 'ananyaparatantrā'. Hence also the superiority of Kavisrṣṭi. For anyone would admit that svatantratā is superior to paratantratā.

(iv) नवरसरुचिराम्– The Poet's creation is charming with nine Rasas (शृङ्गारवीरकरुणरौद्रहास्यभयानका :। बीभत्साद्भुतशान्ताख्याः......॥) The creation of Brahmā has only six rasas to boast of [मधुर–आम्ल –लवण–कटु–कषाय–तिक्त–भेदात् (षड्विधः) रसः]. Further the nine Rasas of the Poets creation are all charming and givers of delight. But the six Rasas in Brahamāś creation are not uniformly pleasing. ब्रह्मसृष्टि thus being : 'षड्रसा, न च हृद्यैव तैः :' gets beaten both in quantity and quality by the कविसृष्टि which has nine Rasas and all of them agreeable.

In this way Mammaṭa shows that Kavisrṣṭi wins on all the four counts; and its superiority over Brahmasrṣṭi is thus established. And hence it is befitingly called 'victorious' (अत एव जयति ।)

सुखदुःखमोहस्वभावा—Here a reference to Sāṁkhya tenets is implicit. According to them the world is constituted of सत्त्व, रजस् and तमस् which respectively lead to सुख, दुःख, & मोह. उपादानकारण etc-- Here we get a reference to the Nyāyā-Vais'eṣika conception of threefold causes—समवायिकारण (material cause), असमवायिकारण (non-intimate cause) and निमित्तकारण (instrumental cause) e. g. in case of a पट, the तन्तु are its समवायिकारण, तन्तुसंयोग the असमवायिकारण and तुरीवेमादि the निमित्तकारण.

Page 2

Critical Note on Kārikā 2:—In. K. P. I 2 Mammaṭa deals with the '*Purposes of Poetry*' (काव्यप्रयोजनानि). He has enumerated the following six prayojanas or purposes of poetry: (i) यशस् (Fame), (ii) अर्थकृत् (Acquisition of wealth), (iii) व्यवहारविद् (Knowledge of the ways of the world), (iv) शिवेतरक्षति (Destruction of evil), (v) सद्यः परनिर्वृति (Instantaneous and highest delight) and (vi) उपदेशयुक् (the conveying of advice).

Mammaṭa explains these six prayojanas in his Vṛtti on the above Kārikā. We give now Mammaṭa's explanations suitably amplified:—

(i) यशस् **(Fame)**:— Mammaṭa enumerates Yaśas at the outset perhaps suggesting that fame is a very inviting attraction for a poet. A poet after all is human and has an ambition for fame and kāvya can bring it, as it has already done in the case of Kālidāsa and others (कालिदासादीनामिव यशः).

(ii) अर्थकृत् (**Acquisition of wealth**):- Wealth is another purpose of poetry. In ancient India poets had the patronage of princes and potentates; and many poets earned by their poetry. Even to this day 'artha' is a purpose realised by at least the famous poets and writers. Mammaṭa gives the illustration of Bāṇa getting wealth from king Śrīharṣa through literary work. (श्रीहर्षादेर्बाणादीनामिव धनम्).

(iii) व्यवहारविद् **(Knowledge of the ways of the world)**:— This purpose of poetry is peculiar to the reader. One cannot have all the varied experience of the world first hand. But the works of great poets inform us about the manners, etiquettes and

ways of the world and make us cultured and bahuśruta.' Vyavahāravid ' has been explained by Mammaṭa as राजादिगत–उचिताचार-परिज्ञानम् i. e. knowing the appropriate etiquettes of king's court etc, which of course is an understandable explanation considering Mammaṭa's age.

(iv) शिवेतरक्षति **(Destruction of evil) :**— This purpose is served by poetry in as much as a poet (or a reader) may be able to get rid of some evil, like disease, bandhana etc by means of composing (or reading) some devotional poem. This was the belief in ancient times and Mammṭa has referred to the story of the poet Mayūra getting rid of an evil (viz. leprosy) by the favour of Āditya. Stories about sivetarakṣati are broadcast in ancient Indian literature and we enumerate below a few of them by name only (1) Mayūra and his Sūryaśataka (2) Bāṇa and his Candīśataka (3) Mānatuṅga and his Bhaktāmarastotra (4) Vyaṅkatādhvrain and his Lakṣmīsahasra (5) Jayadeva and his Gītagovinda (6) Jagannātha and his Gaṅgālaharī (7) Bilhaṇa and his Caurapañcāśikā (8) Kṛṣṇadayārṇava and his Harivaradā.

(v) सद्यःपरनिर्वृति **(Instantaneous and highest delight.) :**— Mammaṭa has rightly observed that this purpose is सकलप्रयोजन-मौलिभूत (the crestmark of all purposes) i. e. the highest of all the kāvyaprayojanas. It consists of the immediate bliss of the great kāvyānanda arising through the relishing of the Rasas in Poetry (समनन्तरमेव...आनन्दम्) This clearly shows that Mammāṭa belongs to the Rasa school of poetry, voicing the view that ' Good poetry must please'. काव्यानन्द is the prime purpose of poetry.

(vi) कान्तासम्मिततयोपदेशयुजे **(Conveying an advice like a beloved):**—Poetry conveys advice (उपदेश) in the manner of a beloved (कान्ता). Mammaṭa explains कान्तासम्मितता at length. He says that there are three ways of conveying advice through words: (1) The way of the Vedas which is the way of the master who issues a preremptory command, (2) the way of इतिहासपुराणs which is the way of a friend who conveys advice indirectly and (3) the way of Poetry which is the way of a beloved who conveys the advice in on ineffably sweet and indescribable way and makes the husband accept it without his feeling that he is being made to accept it (प्रभुसम्मित.............उपदेशम्).

यथायोगं कवेः सहृदयस्य च— The different purposes of poetry enumerated above are not all uniformly accruing to the poet or to the reader. Some accrue to the poet, some to the reader, some to both. 'yaśas' and 'arthakṛt' are peculiar to the poet. 'vyavahāravid' 'sadyaḥparanirvṛti' and 'upadeśayuk' peculiar to the reader (though 'sadyaḥparanirvṛti' in a way comes to a poet when he composes poetry), while शिवेतरक्षति is common to both.

Does Poetry Please or Preach :—By the way we shall notice in passing the problem as to whether poets *please* or *preach* according to Mammaṭa. As he has very emphatically stated काव्यानन्द to be the सकलप्रयोजनमौलिभूतप्रयोजन he clearly seems to be subscribing to the view of 'poetry for pleasure,' or 'Art for Arts sake'. But he also mentions उपदेशयुक् as a प्रयोजन. So poetry according to him can preach as well. Perhaps we may do justice to Mammaṭa by summing up his view as "*Poerty may preach; please it must.*"

Page 3

Critical Note on Kārikā 3

In K. P. I. 3 Mammaṭa deals with the *Kāvyahetu* or *the cause of poetry*. He asserts that (1) Śakti (Poetical Genius) (2) Nipuṇatā (Learning or erudition) and (3) Abhyāsa (repeated pratice) are *conjointly the cause and not the causes oj poetry*. This means that according to Mammaṭa these three elements together and not individually lead to the production of good poetry. We shall analyse these elements.

(1) शक्ति (Poetical Genius) :— Śakti (poetical genius or कविप्रतिभा) is very clearly the first and foremost cause of poetry. Unless the inborn pratibhā is there in a poet he shall not be able to produce real poetry. This faculty actually distinguishes a poet from a non-poet. It is inborn (cp. शक्ति : कवित्वबीजरूप : संस्कारविशेष :) and if it is not there, Kāvya would not be produced and if attempted to be produced per force would be ridiculous [cp. यां (शक्ति) विना काव्यं न प्रसरेत् प्रसृतं वा उपहसनीयं स्यात्।]

(2) निपुणता (Learning) :— The second element necessary for poetry is Nipuṇatā arising from 'Loka-śāstra-kāvyādi-avekṣaṇa'. Unless a poet is erudite also he would not be able to write polished poetry and good poetry should not only have the spark but also

the polish. Without erudition a poet may be what Shakespeare was called by Voltaire, somewhat like an inspired barbarian (exaggeration omitted). Shakespeare is also ridiculed for his little Latin and less Greek by Ben Jonson. So the necessity of learning is even admitted by Westerners like Voltaire or Ben Jonson. The eruidition (nipuṇatā) a poet has to acquire by knowledge of लोकवृत्त (the ways of the world), Śāstras (छन्दो...ग्रन्थानाम्), Kāvyas (महाकविनिबन्धऽ) and history etc.

(3) अभ्यास (Repeated practice):— And beside the above two the third necessity is Abhyāsa or repeated practice in composition (करण) and criticism (योजन) of poetry, under the guidance of those who can compose and criticise poetry (काव्यं कर्तुं विचारयितुं च जानन्ति). Thus the guidance should be taken from those who know the art of poetry and those who know the science of poetry.

हेतुर्न तु हेतव :– Mammaṭa in his vṛtti expresses very explicitly what already had been conveyed by the word हेतु: in singular in the Kārikā, that these three *conjointly are the cause and not the causes individually of poetry* (त्रय...हेतव:).

Is a poet born or made?:—The above discussion would show that Mammaṭa belongs to the school of critics who would say that a poet is partly born and partly made. Out of the three elements together forming the 'Kāvyahetu', Śakti the most essential element is inborn and to that extent a poet is born. The elements of Nipuṇatā and Abhyāsa are यत्नसाध्य and to that extent a poet is made.

Mammaṭa shall find many opponents here for many hold that a poet is born only and Śakti is the hallmark of poetry. But Mammaṭa's view is that good poets should be refined poets and so all the three elements enumrated by him are necessary. This he seems to convey by saying that these three are the *cause* in the निर्माण and समुल्लास of poetry.

शक्ति—Poetic Genius cp. 'मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयस्य। अक्लिष्टानि पदानि न विभान्ति यस्यामसौ शक्ति: ॥—" रुद्रट's काव्यालङ्कार I 15; 'शक्तिशब्दश्चायमुपचरित: प्रतिभाने वर्तते ।—राजशेखर's काव्यमीमांसा; "प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता ।"—भट्टतौत quoted by क्षेमेन्द्र in his औचित्यविचारचर्चा.

Page 4

Critical Note on Kārikā 4ab :— K. P. I 4ab contains the famous 'Kāvyalakṣaṇa' or Definition of Poetry by Mammaṭa.

Poetry is one of the most intriguing subjects for defining. In various ages, countries and climes, poetry is being defined by the critics of the age; and still to this day it has remained a sphinx refusing to be cast in any final mould of definition. It is a subject which as St. Augustine remarked: 'If not asked, I know; if asked, I know not.'

In India too in the long history of Sāhityaśāstra, the definition of poetry has been repeatedly attempted by great rhetoricians. For defining Poetry one must know the 'differentia' i. e. the distinguisting mark of Poetry. And various differentia having been thought of. These gave rise to different schools of Poetry like the Rasa school, the Rīti school, the Dhvani school, the Vakrokti school and the Alaṁkāra school. Let us first see what definition Mammaṭa has given in his Kāyaprakāśa.

Mammaṭa's Kāvyalakṣaṇa :— Mammaṭa defines poetry as: " तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि । " i. e. "That (Poetry) consists of word and sense (शब्दार्थौ), free from blemishes (अदोषौ), possessed of excellences (सगुणौ) and at places again without figures of speech (अनलङ्कृती पुनः क्वापि)".

*Analysis of this Kāvyalakṣaṇa:—*A definition should be 'per proximate genus et differentia'. In this definition शब्दार्थौ is the genus of poetry and this on the whole should be agreed to on all hands. Coming to the differentia, Mammaṭa enumerates (1) अदोषत्व (2) सगुणत्व & (3) क्वापि अनलङ्कृतत्व i. e. प्रायःसालङ्कारत्व as three distinguishing features of Poetry. About the third item viz. प्रायःसालङ्कारत्व (cp. अनलङ्कृती पुनः क्वापि) in the kārikā, Mammaṭa seems to mean that at places काव्य may be अनलङ्कृती and still be a काव्य; though by implication it should be प्रायःसालङ्कार. In the vṛtti, however, Mammaṭa, very subtly, seems to change the ground and says: सर्वत्र सालङ्कारौ क्वचित्तु स्फुटालङ्कारविरहेऽपि न काव्यत्वहानिः । Thus finally he means to say that काव्य should be प्रायःसालङ्कार and may be क्वचिदस्फुटालङ्कार (not निरलङ्कार but अस्फुटालङ्कार).

Criticism of Mammaṭa's Kāvyalakṣaṇa :— This defination of kāvya given by Mammṭa is so faulty in giving the differentia that it has been literally flogged by later Ālaṁkārikas and critics, notably by Vis'vanātha, the author of the Sāhityadarpaṇa and Jagannātha, the author of Rasagaṅgādhara, both critics, admittedly of high repute. We shall give below an analytical criticism of Mammaṭa's Kāvyalakṣaṇa, mentioning both the sins of omission and commission that he has been guilty of therein. The statement would adumbrate within it the charges by all the noted critics of Mammaṭa.

Sins of omission :—In this category we shall mention the one and great sin of omitting ' Rasa ' the real differentia of poetry in the Kāvyalakṣaṇa. Mammaṭa clearly belongs to the Rasa school as we can see from several references in the Kāvyaprāk*ā*śa (cp. सकलप्रयोजनमौलिभूतं...रसास्वादनसमुद्भूतं....आनन्दम्; or शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया...; or his calling ध्वनिकाव्य as the उत्तम काव्य &c) But curiously enough he has omitted Rasa (or Dhvani) from the Kāvyalakṣaṇa of his, which is certainly a very unpardonable mistake in such a scientific subject as S*ā*hityaś*ā*stra.

Sins of Commission :— The three attributes of poetry which he has stated are all faulty. Thus : (i) अदोषौ and अनलङ्कृती पुनः क्वापि are negative statements which should never occur in a logical definition (ii) अदोषौ can hardly be taken literally; for K*ā*vya being the production of human mind, absolute अदोषत्व would be a rare phenomenon. And many good poems shall cease to be Kāvya if we strictly employ the yardstick of अदोषत्व (iii) the सगुणत्व really belongs to Rasas and not to K*ā*vya. It belongs to the K*ā*vya through Rasas and hence it is not a differentia. Guṇas to K*ā*vya are like ornaments to a person, which are personal decorations but not defining attributes of a person. (iv) The insistence on at least अस्फुटालङ्कारs also is unwarranted. For though काव्य is admittedly प्रायः सालङ्कार there may be isolated instances where being निरलङ्कार, a K*ā*vya still is an उत्तम काव्य. K*ā*vya, like the beauty of a lady, may be decorated by alaṁk*ā*ras, but beauty does not depend on alaṁkāras

It will be thus seen as Prin. Gajendragadkar has said that Mammaṭa's definition of poetry is unscientific, inaccurate and inconsistent.

Attempts have been made to explain away Mammaṭa's Kāvyalakṣaṇa as being simple and easy and hence not so scientific. But this is a lame defence. A work on Sāhityaśāstra cannot and should not sacrifice accuracy and exactness for simplicity and we see how Viśvanāthā has given a Kāvyalakṣaṇa both scientifically accurate and easy to understand. "वाक्यं रसात्मकं काव्यम्" says Viśvanāthā, and we can say that he has on the whole given a definition which should satisfy all.

cp. Some additional definitions of Kāvya :— (i) निर्दोषगुणालङ्काररसवद् वाक्यं काव्यम्। (Bhoja) (ii) वाक्यं रसात्मकं काव्यम्। (Viśvanātha) (iii) ध्वन्यात्मकं वाक्यं काव्यम्। (Ānandavardhana) (iv) रमणीयार्थप्रतिपादकः शब्दः काव्यम्। (Jagannātha).

अत्र स्फुटो...न्नालङ्कारता।—The verse 'यः कौमारहरः' etc is cited by Mammaṭa as an instance of उत्तमकाव्य even in the absence of स्फुटालङ्कारs. What he means thereby is that there are only अस्फुटालङ्कारs (विभावना and विशेषोक्ति) therein. As for the existence of रसवद् अलङ्कार, Mammaṭa totally rules it out since the रस (शृङ्गार) in the verse occupies a principal position. The अस्पष्टत्व of विभावना and विशेषोक्ति can be explained as follows:—

(a) अस्पष्टत्व of विभावना— विभावना (Peculiar causation) is defined as क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना। It is thus characterised by a manifestation of effect even when the cause is denied. Thus in this example

फलव्यक्तिः— चेतः समुत्कण्ठते
हेतुः— वरादीनां भिन्नत्वम्
हेत्वभावः— वरादीनि भिन्नानि न।

The अस्पष्टत्व of विभावना results because the हेत्वभाव is stated positively as स एव हि वरः etc. instead of the technically necessary negative statement viz. वरादीनि भिन्नानि न।

(b) अस्पष्टत्व of विशेषोक्ति— विशेषोक्ति is defined as "विशेषोक्तिरखण्डेषु कारणेषु फलावचः।" i. e. it is "the non-statement of the effect when the causes are unbroken (i. e. operative)." Thus in the present example—

हेतुः— वरादीनां तत्त्वम्
फलः— अनुत्कण्ठा
फलाभावः— चेतः अनुत्कण्ठितं न ।

The अस्पष्टत्व of विशेषोक्ति results because the फलाभाव is stated positively as चेतः समुत्कण्ठते instead of the negative statement चेतः अनुत्कण्ठितं न which is technically necessary.

It must be observed that Mammaṭa is over-fastidious in calling विभावना and विशेषोक्ति अस्पष्ट for the superficial grammatical quibbling given above.

After explaining the अस्पष्टत्व of विभावना and विशेषोक्ति, we may take up the case of रसवद् अलङ्कार. The रसवद् अलङ्कार occurs when a sentiment is found to occupy a subordinate position in a stanza. But in the stanza यः कौमारहरः the Rasa viz. शृङ्गार is principal; and so the figure रसवद् is ruled out.

[The figures of speech–विभावना and विशेषोक्ति are treated by Mammaṭa in K. P. X; but he does not deal with the figure रसवद्. So we give a brief note on the same *The figure* रसवद्— 'Rasavat' is defined as: "प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः । काव्ये तस्मिन्नलङ्कारो रसादिरिति मे मतिः ।" (ध्वन्यालोक II 5) An example can be the following verse: "राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी । गन्धवद्रुधिरचन्दनोक्षिता जीवितेशवसतिं जगाम सा ।। (Raghu XI)अत्र शृङ्गारो वीरस्य अङ्गम् ।]

Critical Note on Karikās 4cd & 5:—Kārikās 4cd and 5 treat of the Divisions of Poetry (Kāvyabhedāḥ). Mammaṭa has divided poetry in three categories (i) उत्तमकाव्य or ध्वनिकाव्य (ii) मध्यमकाव्य or गुणीभूतव्यङ्ग्य काव्य (iii) अधमकाव्य or चित्रकाव्य.

(i) उत्तमकाव्य or ध्वनिकाव्य— उत्तमकाव्य is defined as 'इदमुत्तममतिशयिनि व्यङ्ग्ये वाच्याद् ध्वनिर्बुधैः कथितः । [It is the best poetry wherein the suggested sense excels the expressed sense. Wise men have designed it as 'Dhvani',] In Dhvani-kāvya the suggested sense is more prominent and charming than the expressed sence. It is therefore always suggestive. The word 'Dhvani' is current both for the suggestive kāvya and the suggested

sense. The Rasa in poetry is always suggested. The ' Dhvani ' in Dhvanikāvya has been classified by Ālaṁkārikas into वस्तुध्वनि, रसध्वनि and अलङ्कारध्वनि. Mammāta illustrates ध्वनिकाव्य by the following verse : निःशेषच्युतचन्दनं &c (see p. 5). Therein the word 'अधम' clearly suggests that the speaker is not inteneing a reference to वापीस्नान actually but to तद्रमण. cp. अत्र....व्यज्यते ।

(ii) मध्यमकाव्य or गुणीभूतव्यङ्ग्य—It is defined as 'अतादृशि गुणीभूतव्यङ्ग्यं व्यङ्ग्ये तु मध्यमम् ।' When the suggested sense is not so prominent (as in Dhvanikāvya) [but is less charming than or subordinate (गुणीभूत) to वाच्यार्थ] then that is medium poetry known as गुणीभूतव्यङ्ग्य. This variety occurs when the suggested sense in a kāvya is not prominent by itself but plays a second fiddle to the vācyārtha, which itself is more charming or striking on account of some peculiar mode of expression. The illustration given by Mammaṭa of this variety of Poetry is— 'ग्रामतरुणं &c' (see p. 5). Herein the suggestion is that the beloved has failed to keep the appointment in the Vañjulalatāgṛha. But this sense becomes subordinate to the Vācya sense which is very striking in its expression. The face of a lady losing colour on seeing a village youth with a cluster of Aśoka flowers in his hand is certainly a very striking and odd situation (cp. अत्र....चमत्कारित्वात्).

(iii) अधमकाव्य or चित्रकाव्य—The lowest variely of poetry is the चित्रकाव्य. It is defined as— शब्दचित्रं वाच्यचित्रं अव्यङ्ग्यं त्ववरं स्मृतम् ।) Poetry which is bereft of a suggested sense and which has some strikingness of sound or sense is the lowest variety of poetry. This variety of poetry is not characterised by any distinct or striking suggested sense (स्फुटप्रतीयमानार्थरहितम्). Its beauty lies in the citratva or strikingness of sound and sense. The former refers to Śabdālaṁkāras and the latter to Arthālaṁkāras. The illustration of Śabdacitra variety given is-'स्वच्छन्दोच्छलद०' (see p. 6) wherein we find the शब्दालङ्कार अनुप्रास (of both छेकानुप्रास and वृत्त्यनुप्रास varieties) occuring prominently. The illustration for Arthacitra Kāvya as given by Mammaṭa is— 'विनिर्गतं मानद०' (see p. 6-7) wherein we find that the अर्थालङ्कार उत्प्रेक्षा lends charm and strikingness to the verse; Amarāvati, out of fear of King Hayagrīva, closing has eyes (in the from of city-gates) like a

frightened lady closing her eyes thorugh fear is certainly a striking figure.

The designations of the three varieties of Kāvya seem to have been taken over by Mammaṭa from Ānanadavardhana cp. "ध्वनिसंज्ञितः प्रकारः काव्यस्य व्यञ्जितः सोऽयम् । प्रकारोऽन्यो गुणीभूतव्यङ्गयः काव्यस्य दृश्यते । यत्र व्यङ्गयन्वये वाच्यचारुत्वं स्यात्प्रकर्षवत् ।। प्रधानगुणभावाभ्यां व्यङ्ग्यस्यैवं व्यवस्थिते । काव्ये उभे यतोऽन्यद्यत् तच्चित्रमभिधीयते ।। चित्रं शब्दार्थभेदेन द्विविधं च व्यवस्थितम् । तत्र किञ्चिद् शब्दचित्रं वाच्यचित्रमतःपरम् ।।" —ध्वन्यालोक.

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बुधै......शब्दार्थयुगलस्य This passage refers to the famous *Sphota Theory* of Sanskrit Grammarians. The Sphota Theory is essentially a discussion as to how different words in the language convey their respective senses. How does the word कमल, for example, convey the sense of 'a lotus'?

We cannot say that the letters क, म or ल in the word कमल individually convey the sense; nor can we speak of these three doing the job collectively. Because by the time we utter ल, क and म have already vanished in the air. If we say that the last letter ल, aided by the impressions left by the earlier letters conveys the sence, still there is a difficulty. For how can we guarantee that the impressions of the previous letters would necessarily be क म and not म क?

To obviate all such difficulties, the Sanskrit grammarians propounded the Sphota Theory. According to it every word has two forms—one the non-eternal physical word formed by the perishable letters क म ल and the like; and the other other the permanent eternal form called Sphota. Whenever we utter a word like कमल, the moment we utter the last syllable, there flashes on our mind the permanent form or Sphota of the word and it is this Sphota which conveys the sense of the word.

This Sphoṭa is thus वर्णाभिव्यङ्ग्य and अर्थप्रत्यायक. The grammarians have given the name ध्वनि to the impermanent form of word which suggests sphoṭa or the permanent form. Thus the ध्वनि of the grammarians is *suggestive.*

When the Ālaṁkārikas began to search a name for their उत्तमकाव्य, which also is suggestive, they picked up the name 'ध्वनि' for it, taking clue from the grammarians. Thus the only common feature of the ध्वनि of the वैयाकरणs and the ध्वनि of आलंकारिकs is suggestiveness, though altogether of a different nature!

This sphoṭa theory of the grammarians was developed in opposition to the Naiyāyikas and Mīmāṁsakas, who believed in the वाचकत्व of वर्णs. They are वर्णवाचकत्ववादिन्s while the grammarians are वर्णव्यञ्जकत्ववादिन्s. According to the former the syllables in a word convey its sense; while according to the latter the syllables suggest the sphoṭa which conveys the sanse.

Apropos the Sphoṭa theory cp. "वर्णानां वाचकत्वानुपपत्तौ यद्बलादर्थप्रतिपत्तिः स स्फोट इति वर्णाभिव्यङ्ग्योऽर्थप्रत्यायको नित्यशब्दः स्फोट इति तद्विदो वदन्ति। अत एव स्फुटचते व्यज्यते वर्णैरिति स्फोटो वर्णाभिव्यङ्ग्यः। स्फुटीभवति अस्मादर्थ इति स्फोटोऽर्थप्रत्यायकः। इति स्फोटपदार्थमुभयथा आहुः।" (सर्वदर्शनसंग्रह). cp. also "वर्णातिरिक्तः पूर्वपूर्ववर्णानुभवसहितचरमवर्णानुभवव्यङ्ग्यः अर्थप्रत्यायकः अखण्डः शब्दभेदः स्फोटः।" (तारानाथ's वाचस्पत्य).

The reference to the sphoṭa theory is not very relevent here. Mammaṭa's partiality towards the grammarians seems to have made him introduce the discussion here. Mammaṭa, like Ānandavardhana, wants to suggest that the term 'Dhvani' has been borrowed by आलंकारिकs from the वैयाकरणs. cp. प्रथमे हि विद्वांसः वैयाकरणाः। व्याकरणमूलत्वात् सर्वविद्यानाम्। ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति। तथैव अन्यैस्तन्मतानुसारिभिः सूरिभिः काव्यतत्त्वार्थदर्शिभिः शब्दात्मा काव्यमिति व्यपदेश्यो व्यञ्जकत्वसाम्याद् ध्वनिरित्युक्तः।—ध्वन्यालोक of आनन्दवर्धन.

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Verse 4 contains the शब्दालङ्कार अनुप्रास of both छेकानुप्रास & वृत्त्यनुप्रास varieties. अनुप्रास is defined as : अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य च। छेको व्यञ्जनसङ्घस्य सकृत्साम्यमनेकधा ॥ अनेकस्यैकधा साम्यमसकृद्वाप्यनेकधा। एकस्य सकृदप्येष वृत्त्यनुप्रास इष्यते ॥"– साहित्यदर्पण X "वर्णसाम्यमनुप्रासः छेकवृत्तिगतो द्विधा। सोऽनेकस्य सकृत् पूर्वः एकस्याप्यसकृत् परः। का. प्र. ix-2 In छेकानुप्रास many consonants are repeated in the same order though the vowels may differ (e. g. आदाय बकुलगन्धानन्धीकुर्वन् पदे पदे भ्रमरान्। अयमेति मन्दमन्दं कावेरीवारि-पावनः पवनः ॥). In वृत्त्यनुप्रास one or more consonants are repeated more than once (e g. अपसारय घनसारं कुरु हारं दूर एव किं कमलैः। अलमलमालि मृणालैरिति वदति दिवानिशं बाला ॥)

V. 5 Contains an excellent उत्प्रेक्षा.

Ullāsas II & III

A critical note on Ullāsas II & III

The three Powers of Words :— Mammaṭa gives the threefold nature of words, at the outset of Ullāsa II When he says. स्याद् वाचको लाक्षणिकः शब्दोऽत्र व्यञ्जकस्त्रिधा। And these three types of word convey the three senses वाच्य, लक्ष्य and व्यङ्ग्य respectively.

Mammaṭa mentions तात्पर्यार्थ also as a fourth variety of sense arising from तात्पर्यवृत्ति, a fourth power. This power, however, is supposed to reside in a sentence as a whole and not in different words; and the sense it conveys is the 'Tātparyārtha' i. e. sentence sense or Purport-sense. The several words in a sentence convey their individual senses, but the connected sense of the sentence as a whole is supposed to be given by the 'Tātparyavṛtti'. The believers in तात्पर्यार्थ are called अभिहितान्वयवादिन्s; while the अन्विताभिधानवादिन्s hold an opposite view that words express connected meaning and hence a separate power connecting the पदार्थs is not necessary.

We shall now turn to the three types of words वाचक, लाक्षणिक and व्यञ्जक, and their respective powers अभिधा, लक्षणा and व्यञ्जना.

The वाचकशब्द and अभिधावृत्तिः— Mattaṭa taking up the वाचकशब्द for discussion defines it as— साक्षात्सङ्केतितं योऽर्थमभिधत्ते स वाचकः।

Expressive word in that which expresses the directly conventional sense. After giving this definition he naturally discusses *the saṁketa theory*. The saṁketita or the conventional meaning of words is fourfold according to the Vaiyākaraṇas and the Alaṁkārikas, who hold the जात्यादि view; while it is जाति only according to the Mīmāṁsakas who are जातिरेववादिन्s

Though in worldly dealings we deal with individuals still the saṁketa of words cannot be made with reference to individuals on account of the दोषs of (i) आनन्त्य (ii) व्यभिचार and (iii) विषय-विभागाप्राप्ति. So saṁketa is always about some उपाधि or attribute (of an individual)

And this उपाधि is four-fold, the four constituent varieties being जाति, गुण, क्रिया and द्रव्य. The महाभाष्यकार's view: "चतुष्टयी शब्दानां प्रवृत्तिः" is quoted with approbation for corroboration.

The divisions of उपाधि can be put in tabular form as follows:–

उपाधिः

- वस्तुधर्मः
  - सिद्धः
    - पदार्थस्य प्राणप्रदः (i. e. jāti or differentia)
    - विशेषाधानहेतुः (i. e. guṇa or inseparable accidens)
  - साध्यः (i. e. kriyā er Separable accidens)
- वक्तृयदृच्छासंनिवेशितः (i. e. Saṁjña or Proper Noun)

Mammaṭa then discusses briefly the जात्यादि view of Mīmāṁsakas. They believe that there are individual शुक्लत्वs in हिम, पयस्, शङ्ख etc which have a शुक्लत्वादिसामान्य in common. So also गुडतण्डुलादिपाकs have the पाकत्वादिसामान्य. Also the words like डित्थ uttered by बालवृद्धशुकादयः or objects like डित्थ when they are प्रतिक्षणं भिद्यमानाः have a common डित्थत्वादिसामान्य; and hence शब्दानां जातिरेव प्रवृत्तिनिमित्तम् say the मीमांसकs. In passing Mammaṭa refers to the views of 'तद्वान्, अपोहो वा' without discussing the same in details. And then Mammaṭa defines अभिधा by saying—

'स मुख्योऽर्थस्तत्र मुख्यो व्यापारोऽस्याभिधोच्यते।" अभिधा is thus that primary power of words whereby the primary sense viz. वाच्यार्थ is conveyed.

लाक्षणिकशब्द and लक्षणा वृत्ति—Mammaṭa defines लक्षणा thus:— 'मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात्। अन्योऽर्थो लक्ष्यते यत् सा लक्षणाऽऽरोपिता क्रिया॥' When the principal sense (मुख्यार्थ i. e. वाच्यार्थ) is incompatible, when there is a connection (of the indicated sense) with that (expressed) sense and when (under these circumstances) either through convention or some purpose another sense (other than Vācyārtha) is indicated (by word), that is the process of Indication which is a superimposed power on the word.

Thus there are three requirements for the functioning of lakṣaṇā (i) mukhyārthabādha i. e. the incompatibility of the Vācyārtha (ii) Tadyoga i. e. some connection between Vācyārtha and Lakṣyārtha and (iii) rūdhi-prayojanānyataratva i. e. the existence of rūdhi (convention) or prayojana (purpose) for the lākṣanika use of a word or words.

The illustrations taken are (i) कर्मणिकुशलः for रूढिमूला लक्षणा and (ii) गङ्गायां घोषः for प्रयोजनवती लक्षणा. The instances can be thus analysed :— (i) कर्मणि कुशलः— The word कुशलः in this phrase means a cutter of darbha grass. But this meaning has no plausibility in this phrase and so the meaning indicated is 'dexterous'. This meaning is related with कुशलवन because the latter requires विवेचकत्व or skill. Here it is 'rūdhi' or convention in language which has justified the use of 'Kuśala' in the sense of 'dexterous' though there is no prayojana to sanction the usage.

(ii) गङ्गायां घोषः— The word गङ्गायां in the phrase गङ्गायां घोषः would literally mean 'गङ्गाप्रवाहे'. Now गङ्गाप्रवाहे घोषः is an impossibility for a hamlet cannot be built on गङ्गाप्रवाह. So the meaning गङ्गातट is understood by indication. This meaning has the सामीप्यसम्बन्ध (तद्योग) with the वाच्यार्थ namely गङ्गाप्रवाह and the purpose (प्रयोजन) for the use of the लाक्षणिक meaning of the phrase is to convey the शैत्यपावनत्वादिगुणs more intensely than the wording गङ्गातटे घोषः could do by vācyārtha.

Then Mammaṭa proceeds to give the divisions of lakṣaṇā. The divisions are presented somewhat unsystematically by him

as he is a slovenly writer to some extent. The six-fold division of lakṣaṇā (cp. लक्षणा तेन षड्विधा) as given by him can be put in tabular form as follows:—

- लक्षणा
  - शुद्धा
    - उपादान e. g. कुन्ताः प्रविशन्ति
    - लक्षण e. g. गङ्गायां घोषः
    - सारोपा e. g. आयुर्घृतम्
    - साध्यवसाना e. g. आयुः
  - गौणी
    - सारोपा e. g. गौर्वाहीकः
    - साध्यवसाना e. g. गौः

The lakṣaṇa when based on सादृश्य is गौणी; when based on any other relation it is शुद्धा. When the वाच्यार्थ is included in the लक्ष्यार्थ it is उपादानलक्षणा; when not it is लक्षणलक्षणा. When a लक्षणा is characterised by आरोप (superimposition) it is सारोपा; when it is characterised by अध्यवसान (intro-susception) it is known as साध्यवसाना].

The criticism of the above six-fold division :— The sixfold division of lakṣaṇā as given above is not scientifically accurate because the divisions are not mutually exclusive but overlap. Thus for example आयुर्घृतम् and आयु: which are instances of शुद्धा सारोपा and शुद्धा साध्यवसाना can as well be illustrations of लक्षणलक्षणा. Similarly the instances of गौणी सारोपा and गौणी साध्यवसाना can be instances of लक्षणलक्षणा.

[For other division-schemes of लक्षणा and their criticism refer to the notes]

Another classification of Lakṣaṇā:— Mammaṭa then gives another classification of लक्षणा. He says that the prayojana in a lakṣaṇā is conveyed by the power of suggestion (vyañjanā) So प्रयोजनवती लक्षणा can be called व्यङ्ग्यसहिता as opposed to रूढिमूला लक्षणा which is व्यङ्ग्यरहिता. And the व्यङ्ग्य in व्यङ्ग्यसहिता may either be गूढ or अगूढ. Hence the following threefold division.

- लक्षणा
  - व्यङ्ग्यरहिता (or रूढिमूला) e. g. कर्मणि कुशलः
  - व्यङ्ग्यसहिता (or प्रयोजनवती)
    - गूढव्यङ्ग्या e. g. मुखं विकसितस्मितं०
    - अगूढव्यङ्ग्या e. g. श्रीपरिचयाद्०

This threefold divsion of लक्षणा on altogether a different principle is quite a distinct one from the former six-fold division, and so no mutual contradiction is involved between the two. Mammaṭa next says that लाक्षणिक शब्द is that which is the abode of लक्षणा.

व्यञ्जना & व्यञ्जकशब्दः:—In case of the treatment of Vyañjanā and its sub-divisions also Mammaṭa is very unsystematic. The divisions as he intends to give can be put in a tabular form as follows :—

- व्यञ्जना
  - शब्दनिष्ठा
    - लक्षणामूला
    - अभिधामूला
  - अर्थनिष्ठा

लक्षणामूला शब्दनिष्ठा व्यञ्जना—Mammaṭa begins his treatmant of व्यञ्जना with a discussion of this variety of व्यञ्जना. He says : यस्य प्रतीतिमाधातुं लक्षणा समुपास्यते। फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया ॥ That प्रयोजन (or फल) for conveying which we resort to (प्रयोजनवती) लक्षणा,—that प्रयोजन which is conveyed by the लाक्षणिक शब्द, is conveyed by no other process than व्यञ्जना.

For it connot be अभिधा which can be said to have conveyed it; for there is an absence of convention of that word for that sense (e. g. गङ्गा does not convey शैत्यपावनत्व by convention) (c.p. नाभिधा समयाभावात्) Nor can लक्षणा be said to be conveying the प्रयोजन, for the हेतुs (causes) of लक्षणा are absent. i. e. the मुख्यार्थ-बाधादि three essentials are absent. He explains this thus :—

लक्ष्यं न मुख्यम् (to start with the lakṣyārtha from which the new lakṣaṇā may arise is not the mukhyārtha); and नाप्यत्र बाधः (there is no बाध of that लक्ष्यार्थ even). Next there is no योग or relation between the लक्ष्यार्थ and the फल which is said to be the second लक्ष्यार्थ. Thirdly न प्रयोजनमेतस्मिन् — i. e. there is no प्रयोजन for the second lakṣaṇā. So lakṣaṇā cannot be operating.

Thus अभिधा or लक्षणा cannot convey the प्रयोजन. But प्रयोजन is conveyed all the same (न च शब्दः स्खलद्गतिः). So it sholud be the *third power* of words like व्यञ्जना which conveys it.

If one were to imagine some फल for the second लक्षणा and attempt to make it valid, still एवमपि अनवस्था स्याद्या मूलक्षयकारिणी i. e. there would result a regressus ad infinitum which would land even the basic or first lakṣaṇā in jeopardy. (The अनवस्था can be thus explained :

प्रयोजन	of 1st	लक्षणा	conveyed by	2nd	लक्षणा
,,	of 2nd	,,	,, ,,	3rd	,,
,,	of 3rd	,,	,, ,,	4th	,, & so on).

विशिष्टलक्षणा *and its Refutation*:— Then another objector argues for विशिष्टलक्षणा. If पावनत्वादिविशिष्टतट is taken as the लक्ष्यार्थ in the first लक्षणा, then व्यञ्जना would not be necessary to convey पावनत्वादि. To this Mammaṭa says: प्रयोजनेन सहितं लक्षणीयं न युज्यते। i. e. the view of having प्रयोजनविशिष्टलक्ष्यार्थ is implausible. For such a supposition vitiates the well-known axiom ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम्। So विशिष्टलक्षणा is implausible and it is ruled out (विशिष्टे लक्षणा नैवम्) Hence पावनत्वादि are conveyed by व्यञ्जना.

अभिधामूला शब्दनिष्ठा व्यञ्जना:— This is defined as 'अनेकार्थस्य शब्दस्य &c.'. When a word having many meanings has its connotation restricted to one of them on account of संयोग, विप्रयोग etc. and still there is another sense suggested, then also it is Vyañjanā that does it.

अर्थनिष्ठा व्यञ्जना :— This is dealt with in Ullāsa III When from one sense (वाच्य, लक्ष्य or व्यङ्ग्य) an intelligent and appreciative person can get a cognition of another sense on account of the speciality of वक्तृ, बोद्धव्य etc, then also it is due to व्यञ्जना. This is अर्थनिष्ठा व्यञ्जना.

Mammaṭa has made a specific point to state that what we call शाब्दी व्यञ्जना has the help of अर्थ in its making and conversely in आर्थी व्यञ्जना शब्द lends a helping hand. And thus according to Mammaṭa's view these divisions are, we can say, just according to the maxim: प्राधान्येन हि व्यपदेशा भवान्ति।

Ullāsas II

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तात्पर्य and **तात्पयार्थ**—Besides the three powers of words (viz. अभिधा, लक्षणा ann व्यञ्जना) some writers admit a fourth power viz. the तात्पर्यवृत्ति which gives the तात्पयार्थ or sentence-sence or purport-sence. Obviously this वृत्ति belongs to the words in a sentence collectively; and does not belong to individual words. (cp. तात्पर्याख्यां वृत्तिमाहु : पदार्थान्वयबोधने। तात्पयर्थिं तदर्थं च वाक्यं तद् बोधकं परे ॥- सा. द. II 20)

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अभिहितान्वयवादिन : and **अन्विताभिधानवादिन :**— Those writers who admit the fourth वृत्ति तात्पर्य are also known as अभिहिता-न्वयवादिनः (अभिहितांना अर्थानां अन्वयः इति वदन्ति ते अभिहितान्वयवादिनः।) According to them first the words in a sentence convey their individual meanings; and then there arises a corre-lation (अन्वय) amongst these meanings so conveyd (अभि-हित) by the तात्पर्य वृत्ति. This वृत्ति operates owing to the force of आकाङ्क्षा, योग्यता and संनिधि amongst the consti-tuents words in a sentence. Those who hold this view include the नैयायिकs, वैशेषिकs, भाट्टमीमांसकs (followers of the famous मीमांसक कुमारिलभट्ट) etc. Technically, acc. to them, घटं करोति yields the sense of घटाश्रयकर्मत्वान्विता क्रिया.

Opposed to this view is the view of अन्विताभिधानवादिनः or those who maintain that words convey a connected meaning (अन्वितं अभिधानं इति वदन्ति ते अन्विताभिधानवादिन :) These are the followers of गुरु or प्रभाकर, a famous मीमांसक and a pupil of कुमारिलभट्ट; and are knows as प्राभाकरमीमांसकs or गुरुमतानुसारिण : According to their view the meaning of

words is understood from वृद्धव्यवहार or dealings of elderly people. A child learns the meaning of words like 'गां' 'आनय' etc from observing वृद्धव्यवहार wherein the presence and absence of such words in various utterences, makes a child judge their meanings. And thus in गामानय the child instinctively understands 'गां' to be the object of आनयनक्रिया without any necessity of तात्पर्यवृत्ति to apprehend this relation.

अत्र स्वैर० :— The व्यञ्जकत्व of the वाच्यार्थं here is due to वक्तृवैशिष्टय. For unless one takes for granted that the girl was of disreputable character, the expressed sense would not be suggcstive; at least would not suggest the meaning Mammaṭa would like it to do.

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साहेन्ती० :— The difference between this stanza and निःशेषच्युत० is that in the latter there is no लक्ष्य sense. The व्यङ्ग्य sense is conveyed directly by the prominent use of 'अधम'. Here the expressed sense is incompatible, when we take बोद्धव्यवैशिष्टच into consideration. This gives rise to a लक्ष्य sense, which then becomes suggestive.

उअ० :— The stanza gives the वाच्य sense viz. निष्पन्दत्व. This suggests that the बलाका is at ease. This further suggests: (i) that the place being deserted is a suitable place for love-appointment or (ii) " You had never come here " says a girl to her lover, " to keep the appointment; otherwise the बलाका would have been disturbed '.

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साक्षात् संकेतितं &c :— This refers to the distinction between साक्षात्सङ्केत (direct convention) and व्यवहृतसङ्केत (indirect convention). The former occurs when for example, we mean by the word वट 'a banyan tree'. The latter has its province when by वट we mean, 'a village possessing a prominent banyan tree.'

यद्यपि &c :— When we speak of words and their conventional meaning, what do we mean exactly? On the face of it, convention seems to refer to individuals. e. g. When we ask another 'पुस्तकं आनय', we mean to have an 'individual book' and not पुस्तकत्व. When we speak of 'seeing a dance' what is actually seen is an *individual* dancer. Hence, prima facie, one may be led to think that words, refer to individuals on the whole.

But the passage under discussion enumerates three reasons for not understanding convention to refer to individuals. These are:– (i) आनन्त्य (ii) व्यभिचार (iii) विषयविभागाप्राप्ति. The nature of these reasons briefly is as follows :–

(1) आनन्त्य –– If convention refers to the individual, it would refer to all individuals forming that class or to a single individual. The word 'गो', for example, would either refer to '*all cows in the world*', or '*a single cow*'. In the former case the fault of आनन्त्य or endlessness arises. For none can know all the individual cows of the past, present and future. Cows that way are अनन्त and none can know all of them. In the latter case––

(2) The fault of व्यभिचार (violation) occurs. For in this case there is a violation of the rule सङ्केतितस्य एव शाब्दबोध: or 'a word conveys its directly conventional meaning only'. For herein when we presume 'गो' as referring to a single individual cow, suppose red in colour, then a black cow cannot be connoted by the word 'गो' because the latter then is सङ्केताविषय. But in व्यवहार 'गो' connotes any cow of any colour. Thus the above-mentioned rule is violated. And further if 'a black cow' which is सङ्केताविषय can be connoted by the word 'गो' then why should that word not cannote an 'अश्व', which is equally सङ्केताविषय? Hence also the 'व्यक्तौ सङ्केत:' theory does not satisfy.

(3) Thirdly if a word referred to an individual only, all the words in the expression 'गौः शुक्लश्चलो डित्थः' would connote an individual Bull and they would be just synonymns of one another. But actually in व्यवहार they seem to convey specific meaning (जाति, गुण, क्रिया and संज्ञा respectively in the above instance). Therefore the grammarian's pleading is that in गौः शुक्लश्चलो डित्थः there is a distinct province to each of the four words; and they should consequently be called जातिशब्द, गुणशब्द, क्रियाशब्द and द्रव्यशब्द (or संज्ञाशब्द or यदृच्छाशब्द) respectively. Convention according to grammarians is not with reference to individuals but to one of the four attributes (जाति, गुण, क्रिया and संज्ञा) which an individual possesses. If संकेत were to refer to an individual this factual fourfold division of words in different provinces would not be possible. This is the fault of विषयविभागाप्राप्ति.

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वाक्यपदीय:— 'Vākyapadiya is the name of a metrical work dealing with the philosophy of grammar, by Bhartṛhari who flourished in the first half of the seventh century A. D. The Chinese traveller It-sing gives an account of the death of भर्तृहरि, the author of the वाक्यपदीय, which took place in 630 A. D. The वाक्यपदीय, is divided into three chapters called the ब्रह्म or आगमकाण्ड, the वाक्यकाण्ड and the पद- or प्रकीर्ण काण्ड. भर्तृहरि is also reported to have written a commentary on the महाभाष्य of पतञ्जलि, though this work is not available at present. It is not correct to say that वाक्यपदीय is a sort of commentary on the महाभाष्य as Jhalakīkarśāsrtī thinks it to be.' (adapted from G.).

डित्थादिशब्दानां &c What is the exact उपाधि that we impose on an individual when we give him a name, out of our sweet will? In case of जाति० गुण० or क्रियावाचक शब्दs, we can pointedly refer to the उपाधि which the words refer to; but what is the उपाधि for proper names? As no

visible उपाधि can be thought of it is said that the उपाधि is the 'स्फोट' or the ideal permanent form of that particular name which is imposed on the individual. This स्फोट is obviously अन्त्यबुद्धिनिर्ग्राह्य (understood after the comprehension of the last syllable) and संहृतक्रम (स्फोट being theoretically अखण्ड aud निरवयव has on parts and hence no क्रम or order of syllables as in impermanent physical words).

परमाण्वादीनां तु...गुणत्वम् :— The वैशेषिकs list परिमाण (measure) in their list of गुणs. Under it they enumerate four परिमाणs– viz. अणु (minute), महत् (big), ह्रस्व (short), दीर्घ (long). To this list they add two more-the परमाणु (the atomic spherical) and परममहत् (all-pervasive). Now in case of 'परमाणु' and 'परममहत्' a problem arises. Are these शब्दs गुणवाचक or जातिवाचक ? Ostensibly the answer is गुणमध्यपाठात् तयोः गुणत्वम् i. e. being enumerated in a list of गुणs by the वैशेषिकs, the words are गुणवाचक. But viewed from another angle these two seem to be जातिवाचक शब्दs. जाति is the पदार्थस्य प्राणप्रदः वस्तुधर्मः and परमाणुत्व and परममहत्व are such प्राणप्रद वस्तुधर्मs to these two entities. For example remove परमाणुत्व from a परमाणु and it ceases to exist as such. So these are जातिवाचक शब्दs. Then why are they listed as गुणs by वैशेषिकs ? The answer is that their गुणत्व is पारिभाषिक (techincal) in addition to being simply गुणमध्यपाठात्. What is the पारिभाषिकत्व or technicality about these ? The answer is: According to the वैशेषिकs, two जातिs residing in any one object must be related as पर and अपर जातिs e. g. in a पार्थिव घट, घटत्व is the अपर (less extensive) जाति in relation to पार्थिवत्व which is the पर (more extensins) जाति. Now if परमाणुत्व, were to be a जाति then in a पार्थिव परमाणु, परमाणुत्व and पार्थिवत्व must be related as पर जाति and अपरजाति. But this seems to be imposible. For if परमाणुत्व is supposed to be पर जाति, then पार्थिवत्व जाति is wholly included therein and a पार्थिव घट shall be a परमाणु ! It on the other hand पार्थिवत्व

were to be the परजाति, परमाणुत्व would be wholly included therein and a जलपरमाणु would become पार्थिव! Both ways we come to impossible propositions. So on account of this difficutly, परमाणु & परममहत् have to admitted to be गुणs & not जातिs. And so their गुणत्व is पारिभाषिक or technical. The plural in परमाण्वादीनां seems to be inadvertently used. For only two परिमाणs-परमाणु & परममहत् seem to be under reference. Or we may imagine a परिमाण like वर्तुलत्व which is also प्राणप्रद to itself to be understood in addition.

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जातिरेव प्रवृत्तिनिमित्त० Reference to मीमांसकs. तद्वान्- Ref. to जातिविशिष्टव्यक्तिवादिनः. अपोह :-- Exclusion. Reference to Bauddha view. Apropos the सङ्केत theory five theories were held by ancient Indian thinkers : (i) केवलव्यक्तिवादिनः (नव्यनैयायिकाः Neo-logicians) (ii) जातिविशिष्टव्यक्तिवादिनः (प्राचीन-नैयायिकाः) (iii) अपोहवादिनः (सौगताः Buddhists) (iv) जातिवादिनः (मीमांसकs) (v) जात्यादिवादिनः (वैयाकरणाः whom Mammaṭa follows). For more details see Kāne's notes on Sāhitya-darpaṇa.

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गौरनुबन्ध्यः &c.— In this and the following paragraph. Mammaṭa is critcising the views of Mukulabhaṭṭa, the author of अभिधावृत्तिमातृका. मुकुलभट्ट has given "गौरनुबन्ध्यः," and "पीनो देवदत्तः दिवा न भुङ्क्ते" as instances of उपादानलक्षणा.

अर्थापत्ति— The मीमांसकs admit अर्थापत्ति as a fifth प्रमाण in addition to the four viz. प्रत्यक्ष, अनुमान, उपमान and शब्द. It is defined as "उपपाद्यज्ञानेन उपपादककल्पनम्". Thus अर्थापत्ति is the presumption of a cause which can explain the known effect which is to be accounted for. The stock example of अर्थापत्ति is 'पीनो देवदत्तः दिवा न भुङ्क्ते'. Here the उपपाद्य is the fatness of देवदत्त inspite of दिवा अभोजन. and we posit his रात्रिभोजन to account for the same. This is the nature of अर्थापत्ति. अर्थापत्ति is divided into (1) दृष्टार्थापत्ति or Factual or

Actual or Virtual presumption and (2) श्रुतार्थापत्ति or Verbal presumption. The divisions are formal. When we see the fat देवदत्त actually and conclude about his रात्रिभोजन it is दृष्टार्थापत्ति; and when we hear from someone "पीनो देवदत्तः दिवा न भुङ्क्ते" and conclude therefrom "स तर्हि रात्रौ भुङ्क्ते" in so many words it is श्रुतार्थापत्ति. श्रुतार्थापत्ति is admitted by भाट्टमीमांसकs while दृष्टार्थापत्ति is recognised by प्रभाकरमीमांसकs. Mammaṭa here argues that पीनो देवदत्तः etc is a case of दृष्टार्थापत्ति or श्रुतार्थापत्ति; but not of लक्षणा as Mukulabhaṭṭa would have it.

उपचार— (1) metaphor (2) secondary use of word based on similarity.

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अनयोः भेदयोः...को भेदः।— This paragraph is also directed against Mukulabhaṭṭa who holds that in pure indication, the indicated sense stands aloof from the expressed sense, without being tinged by it in any way. Mammaṭa argues that in pure indication also we must comprehend the identity of the expressed and the indicated sense. Otherwise we cannot understand the qualities (like शैत्यपावनत्वादि) properly belonging to the expresed sense (of गङ्गाप्रवाह etc) as belonging to the indicated sense (गङ्गातट etc.).

Kā 6 विषयी = आरोप्यमाण = उपमान
विषय = आरोपविषय = उपमेय

Mammaṭa's instances of साध्यवसानिका लक्षणा under both गौणी and शुद्धा type are unhappy. Instead of "गौरयम्" and 'आयुरेवेदम्' these should be 'गौः' and 'आयुः'.

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अत्र हि स्वार्थं :— This para deals with the problem "*How does* गौणी लक्षणा *operate?*" Three views are outlined: (i) गोशब्द :—अभिधया 'गोत्वम्', लक्षणया 'गोगतजाड्यादयः', पुनरभिधया 'वाहीकः' This view is incorrect because 'गौः' cannot at any time convey the sense of 'वाहीक' by अभिधा.

(ii) गोशब्दः— अभिधया 'गोत्वम्', लक्षणया 'वाहीकगतजाड्यादयः', आक्षेपेण अविनाभावेन वा 'वाहीकः' This also is not satisfactory. Because indication of 'वाहीकगतजाड्यादयः' from गोशब्द and then inference of वाहीक from the indicated sense is not happy.

(iii) गोशब्दः— अभिधया 'गोत्वम्', लक्षणया साधारणगुणाश्रितया 'वाहीकः'। This seems to be correct; and Mammaṭa seems to agree with this view, which he supports by a quotation from Kumārila.

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अभिधेयाविना० :—This verse is from कुमारिल's तन्त्रवार्तिक. Its first half contains the definition of Lakṣaṇā; and in the second half the explanation of the epithat 'गौणी लक्षणा' is given. Mammaṭa ostensibly quotes the couplet to buttress the third view about the operation of गौणी लक्षणा, which the latter half of the couplet seems to justify. This latter half (लक्ष्यमाणगुणैः योगात्०) is explained in two different ways:— (i) लक्ष्यमाणो यो वाहीकः तस्य गुणैः जाड्यादिभिः योगः सम्बन्धो वाच्यार्थस्य गावः इत्यर्थः। तस्माद् लक्ष्यमाणे वाहीके ये जाड्यादयो गुणाः सन्ति ते एव वाच्ये गवि वर्तन्ते। अतः सदृशगुणाश्रयत्वात् इयं लक्षणा गौणी मता। (ii) लक्ष्यमाणगुणैर्वाहीकगुणैः कृतात योगात् वाच्यार्थलक्ष्यार्थसम्बन्धात्। वाच्यार्थो गौः लक्ष्यार्थो वाहीकश्च इत्येतौ उभौ वाहीकगुणैः सम्बद्धौ। We should note that really the सम्बन्ध between the वाच्यार्थ & लक्ष्यार्थ is brought about by the साधारणगुणs and there is no point in saying that वाहीकगुणs establish the relation between the two; for as well one may claim that गोगुणs do the job, because गोगुणाः & वाहीकगुणाः are the same or similar. कुमारिल chooses the word 'वाहीकगुणाः' perhaps because वाहीक is the object that is finally being indicated. नान्तरीयकत्वम्– invaiable association आयुर्घृतम् etc. cp. "अन्नादष्टगुणं पिष्टं पिष्टदष्टगुणं पयः। पयसोऽष्टगुणं मांसं मांसादष्टगुणं घृतम्॥"

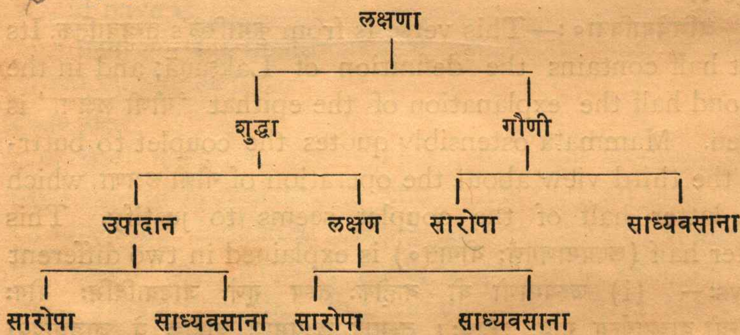
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क्वचितादर्थ्यादुपचारः:—Note that Mammaṭa here uses उपचार in the sense of 'metaphorical use' in general. Earlier

he has used it to mean 'metaphorical use based on similarity' (cp. उभयरूपा चेयं शुद्धा । उपचारेणामिश्रितत्वात् ।). This shows Mammaṭa is slovenly in the choice of words.

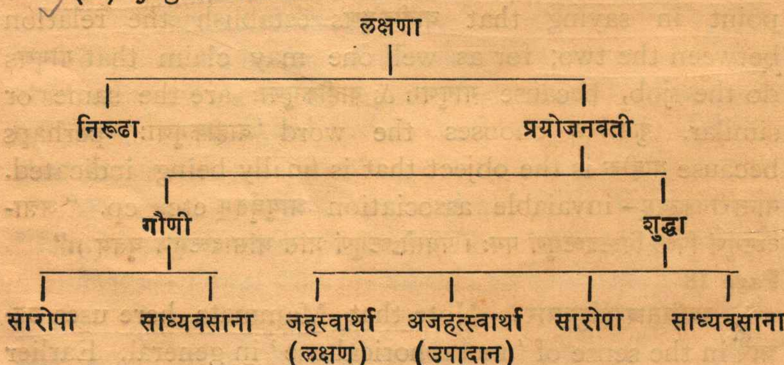
लक्षणा तेन षड्विधाः— cp. The introductory note to Ull. II & III for the sixfold division of Lakṣaṇā as also another three-fold one which Mammaṭa gives subsequently. We may here note in addition a few other divisions of Lakṣaṇā proposed by scholars :—

(i) Jhalakīkar :



[*Criticism* : Here also the divisions are not mutually exclusive; secondly instances of some varieties are artificial e. g. कुन्ताः पुरुषाः प्रविशन्ति as an instance for सारोपा उपादान शुद्धा लक्षणा]

(ii) Jagannātha :



[*Criticism*: This is just a combination of Mammaṭa's two divisions minus ref. to गूढ व्यङ्ग्य & अगूढव्यङ्ग्य. The criticism is the same as of Mammaṭa's divisions.]

(iii) *Viśvanātha*:— 'विश्वनाथ the author of साहित्यदर्पण gives a scientifically accurate division of लक्षणा which according to him has 80 varieties. These divisions are more theoretical than practical and many of them refer to expressions which are not current in language.'(adapted from G)

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ज्ञानस्य....उदाहृतम् :— Mammaṭa, when starting his discussion on व्यञ्जना. first proves the necessity of admitting this third power of words. He argues that व्यञ्जना is necessary for apprehending the motive of a प्रयोजनवती लक्षणा. That motive cannot be comprehended by अभिधा or by लक्षणा, nor can we argue for विशिष्टलक्षणा which pleads for taking पावनत्वादिविशिष्टतट as the indicated sense in गङ्गायां घोषः, so that the प्रयोजन of लक्षणा is included in the लक्ष्यार्थ itself. To this मम्मट demurs, saying 'प्रयोजनेन सहितं लक्षणीयं न युज्यते'; and the reason for his argument is: 'ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम्।' So this line contains मम्मट's reason for rejecting विशिष्टलक्षणा. He says that admission of विशिष्टलक्षणा entails a violation of a well-known rule: 'ज्ञानस्य...उदाहृतम्'. This argument has a double interpretation possible :—

(i) *First Interpretation*:— The general rule 'ज्ञानस्य ....उदाहृतम्' means in simple words: 'ज्ञानविषयात् ज्ञानफलं अन्यत्' i. e. the object of knowledge is different from the fruit thereof. Thus in the present case the ज्ञानविषय is गङ्गातट, ज्ञानफल is पावनत्वादि; and these two are and should be different. If we take पावनत्वादिविशिष्टतट as the ज्ञानविषय as the विशिष्टलक्षणावादिन्s have it then the ज्ञानफल 'पावनत्वादि' shall be

included in the ज्ञानविषय 'पावनत्वादिविशिष्टतट'; and this would violate the above-mentioned maxim.

But here an objector may argue: You are mis-stating the case here. The फल can never be पावनत्वादि; it should be पावनत्वादिज्ञानम्. For the fruit of knowledge is always ज्ञानजन्य and not ज्ञानजन्यप्रतीतिविषय. It is a cognition and not an object of cognition. When we see an object like a घट, the ज्ञानफल subjectively is संवित्ति or cognition (by the perceiver) or objectively प्रकटता or known–ness (belonging to घट). Anyway it is a ज्ञानजन्य cognition. So here the ज्ञानफल should be पावनत्वादिज्ञानम् and this is certainly different from the ज्ञानविषय पावनत्वादिविशिष्टतट. As such विशिष्टलक्षणा is valid. To thus the answer would be–

(ii) *Second Interpretation*:— The maxim 'ज्ञानस्य.... उदाहृतम्' also strictly means: 'ज्ञानात् ज्ञानविषयः अन्यः ज्ञानात् ज्ञानफलं च अन्यत्।' Thus the maxim lays down that ज्ञान, ज्ञान-विषय and ज्ञानफल are all mutually different. Now in the present case, even admitting your reasoning, the ज्ञान is पावनत्वादिविशिष्टतटज्ञानम्, its विषय is पावनत्वादिविशिष्टतट, and the फल is पावनत्वादिज्ञानम्. The ज्ञानफल is clearly included in the ज्ञान. Really it should be distinct. So the maxim stands violated and विशिष्टलक्षणा remains invalid.

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इन्द्रशत्रु etc.:— The word इन्द्रशत्रु in Vedas can be either आद्योदात्त (इन्द्रशत्रुः) or अन्त्योदात्त (इन्द्रशत्रुः). In the former case it is बहु० meaning "one whose killer is Indra", In the latter it is ष. तत्पुरुष and means "the killer of Indra".

Ullāsa III

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न च वाच्यसिद्ध्यङ्ग etc.:—Normally the illustrative verses in Ullāsa III, which illustrate various modes of आर्थी व्यञ्जना,

are expected to be instances of उत्तमकाव्य, being व्यञ्जनाप्रधान or ध्वनिप्रधान. And on the whole they actually are as well. While illustrating the आर्थी व्यञ्जना through काकुवैशिष्ट्य Mammaṭa gives the verse 'तथाभूतां दृष्ट्वा' etc. Herein by काकु or modulation of voice we can make a question out of 'गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ।' and this would automatically result in the suggestion of the meaning: खेदः मयि न योग्यः कुरुषु तु योग्यः.

Here someone may argue: In this verse the 'Kāku' and the consequent suggestion are necessary to make the expreessed sense of 'गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु' reasonable. Otherwise, without the Kāku, the expressed sense of the passage would be incompatible with Bhīma's present mood. So ultimately, as the काकु and its implication are necessary to make the वाच्यार्थ meaningful we here have an instance of गुणीभूतव्यङ्ग्य काव्य (of the काक्वाक्षिप्त sub-variety).

Mammaṭa's reply to such an argument is: न च वाच्यसिद्ध्यङ्गमत्र काकुरिति गुणीभूतव्यङ्ग्यत्व शङ्क्यम् i. e. one should not suspect any गुणीभूतव्यङ्ग्यत्व herein on the ground that the काकु is here sulservient (अङ्ग) to the establishment of the expressed sense (वाच्यसिद्ध्यङ्ग). For प्रश्नमात्रेणापि काकोर्विश्रान्तेः। i. e. the काकु can stop even by merely raising the querry and not implying necessarily the further suggestion: अत्र मयि खेदः न योग्यः कुरुषु तु योग्यः. This means that even the wording of the line under discussion as it is can give a sensible meaning, suggesting an expression of surprise-cum-regret on the part of Bhīma: 'My elder brother is angry towards me who am angry and not yet towards the kurus?'

[It should be remembered that Mammaṭa here is refuting a possibility of this verse being an instance of

काक्वाक्षिप्त गुणीभूतव्यङ्ग्य काव्य. He is not at all making any refutation of or even any reference to वाच्यसिद्धचङ्ग गुणीभूतव्यङ्ग्य which is another sub–variety of गुणीभूतव्यङ्ग्य and which is totally unrelated in this discussion. The word वाच्यसिद्धचङ्ग in the passage has altogether another import and has no reference to वाच्यसिद्धचङ्ग गुणीभूतव्यङ्ग्य].

INDEX TO NOTES

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